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ABSTRACT

This report presents five case studies of teaching for understanding in the arts. The first two studies are of expert elementary music teachers who engaged in weekly planning together. In the case of Anna Spaulding, a first grade lesson is presented in detail as well as a description of how this teacher conceived of music as a discipline, planned lessons, taught music classes in the first and fifth grades, and evaluated students' learning. In the case of Esther Bromfeld, similar topics are addressed with a focus on her teaching second and fifth grade classes, a presentation of a fifth grade lesson on improvisation, and her dedication to students' listening in music. The third case is of Martha England, an expert art teacher. Similar topics are treated in the analysis of this teacher's curricular goals and pedagogy that focused on art production, her teaching from an art cart, and students' learning. Together, these individual case studies present a portrait that captures how itinerant teachers in the arts manage exemplary teaching despite workplace constraints, their teaching concerns, and what students can learn in the arts when their teachers love and understand the subjects they teach, have a well developed pedagogical repertoire, are dedicated to the arts, and care deeply about students' art learning opportunities. (SG)

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GOOD TEACHERS MAKING THE BEST OF IT: CASE STUDIES OF ELEMENTARY ART AND MUSIC TEACHING

Wanda T. May
with Tamara Lantz and Gary Rackliffe

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Center for the Learning and Teaching of Elementary Subjects

The Center for the Learning and Teaching of Elementary Subjects was awarded to Michigan State University in 1987 after a nationwide competition. Funded by the Office of Educational Research and Improvement, U.S. Department of Education, the Elementary Subjects Center is a major project housed in the Institute for Research on Teaching (IRT). The program focuses on conceptual understanding, higher order thinking, and problem solving in elementary school teaching of mathematics, science, social studies, literature, and the arts. Center researchers are identifying exemplary curriculum, instruction, and evaluation practices in the teaching of these school subjects; studying these practices to build new hypotheses about how the effectiveness of elementary schools can be improved; testing these hypotheses through school-based research; and making specific recommendations for the improvement of school policies, instructional materials, assessment procedures, and teaching practices. Research questions include, What content should be taught when teaching these subjects for understanding and use of knowledge? How do teachers concentrate their teaching to use their limited resources best? and In what ways is good teaching subject matter-specific?

The work is designed to unfold in three phases, beginning with literature review and interview studies designed to elicit and synthesize the points of view of various stakeholders (representatives of the underlying academic disciplines, intellectual leaders and organizations concerned with curriculum and instruction in school subjects, classroom teachers, state- and district-level policymakers) concerning ideal curriculum, instruction, and evaluation practices in these five content areas at the elementary level. Phase II involves interview and observation methods designed to describe current practice, and in particular, best practice as observed in the classrooms of teachers believed to be outstanding. Phase II also involves analysis of curricula (both widely used curriculum series and distinctive curricula developed with special emphasis on conceptual understanding and higher order applications), as another approach to gathering information about current practices. In Phase III, models of ideal practice will be developed, based on what has been learned and synthesized from the first two phases, and will be tested through classroom intervention studies.

The findings of Center research are published by the IRT in the Elementary Subjects Center Series. Information about the Center is included in the IRT Communication Quarterly (a newsletter for practitioners) and in lists and catalogs of IRT publications. For more information, to receive a list or catalog, or to be placed on the IRT mailing list to receive the newsletter, please write to the Editor, Institute for Research on Teaching, 252 Erickson Hall, Michigan State University, East Lansing, Michigan 48824-1034.

Co-directors:	Jere E. Brophy and Penelope L. Peterson
Senior Researchers:	Patricia Cianciolo, Sandra Hollingsworth, Wanda May, Richard Prawat, Ralph Putnam, Taffy Raphael, Cheryl Rosaen, Kathleen Roth, Pamela Schram, Suzanne Wilson
Editor:	Sandra Gross
Editorial Assistant:	Tom Bowden

Abstract

This report presents three cases of teaching for understanding in the arts. The first two cases are of two expert elementary music teachers who worked in the same school district and engaged in weekly planning together. In the case of Anna Spaulding, a first-grade lesson is presented in detail as well as a description of how Anna conceived of music as a discipline, planned lessons, taught music classes in the first and fifth grades, and evaluated students' learning. In the case of Esther Bromfeld, similar topics are addressed with a focus on her teaching second and fifth-grade classes, a presentation of a fifth-grade lesson on improvisation, and her dedication to developing students' listening in much. The third case is of Martha England, an expert art teacher who taught in a different school district than the music teachers. Similar topics are treated in the analysis of Martha's curricular goals and pedagogy that focused on art production, her teaching from an art cart, and students' learning.

Together, these individual cases present a portrait that captures how itinerant teachers in the arts manage to teach in exemplary ways despite their workplace constraints, what concerns them about their teaching, and what students can learn in the arts when their teachers love and understand the subjects they teach, have a well-developed pedagogical repertoire, are dedicated to the arts, and care deeply about students' opportunities to learn in the arts.

GOOD TEACHERS MAKING THE BEST OF IT: CASE STUDIES OF ELEMENTARY ART AND MUSIC TEACHING[1]

Wanda T. May
with Tamara Lantz and Gary Rackliffe[2]

The following three cases studies of elementary art and music teaching are part of the research agenda of the Center for the Learning and Teaching of Elementary Subjects. Center researchers have been engaged in a five-year program of research on elementary-level teaching and learning in the arts, literature, mathematics, science, and social studies with particular emphasis on the teaching of these subjects in ways that enhance students' depth of understanding and appreciation of these subjects.

In addition to these case studies, Center work in the arts has included a synthesis and critique of the scholarly literature in elementary art and music education with respect to promoting creative/critical thinking beyond production and performance (May, 1989), a comparative analysis of art and music experts' views of an ideal curriculum that involved both university and teacher panelists (May, 1990b; 1993a), detailed critiques of commonly used textbooks series in elementary art and music (May, 1993b; 1993c; May, Lantz, & Rohr, 1990), a study of art and music teachers' curriculum deliberations in varied contexts and the effects of these discussions on teachers' learning (May, 1990a), and a synthesis and critique of the research literature in art and music teacher education (May, 1993d).

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[1] The author and research assistants express their deepest appreciation to the exemplary teachers who participated in these case studies for the valuable time they gave to our questions and presence, for sharing their personal reflections and expertise, and for their sustained cooperation throughout the course of these studies.

[2] Wanda T. May, associate professor of teacher education at Michigan State University, is senior researcher for the arts with the Center for the Learning and Teaching of Elementary Subjects. Tamara Lantz is a doctoral candidate in teacher education; Gary Rackliffe is a recent Ph.D. graduate in teacher education. Both were research assistants with the Center and collected data for two of the four case studies that were conducted in art and music.

Previous Center work also involved reviewing and synthesizing the scholarly literature with respect to how teaching subjects for understanding might be characterized. The key features identified were as follows: (a) the curriculum balances breadth with depth by addressing limited content but developing this content sufficiently to foster conceptual understanding; (b) the content is organized around a limited number of powerful ideas, basic understandings, or principles; (c) teaching emphasizes the relationships or connections between these ideas; (d) students have regular opportunities to actively process information and construct meaning; and (e) higher order thinking skills are not taught as separate skills but are developed in the process of teaching specific subject areas within contexts that encourage students to relate what they are learning to their everyday lives, by thinking creatively and critically about this knowledge, or by using this knowledge to solve problems and make decisions.

While these key features are useful guidelines, and most of us might agree with these in principle, they are mere abstractions without examples drawn from actual practice where these features are developed by expert teachers in real classroom contexts. The cases in this report indicate that developing such pedagogical practices is not only worthwhile in terms of what students can learn in art and music, but they also suggest that such practices are possible, even given the extraordinary constraints in which most specialists or itinerant teachers work. However, after reading these cases of expert practice, one should not conclude that "a little art or music is enough," particularly if taught in the ways described in this report. Rather, one should contemplate what students would learn if they had art or music for more than 30-60 minutes per week--or only 12-24 hours total of instruction in any given school year!

We often bemoan the little time allocated to the arts per *week*. But when we add up the total hours *per year* that elementary students typically have an opportunity to learn the arts in meaningful ways, the sum is quite shocking and appalling. For example, it is difficult to imagine that students could learn mathematics or science very well with these same limitations. Even 12-24 hours total per year is an inflated figure because school calendars and schedules are not as stable as they appear to those who teach subjects to the same students on a daily basis. When there are half-days, holidays, and schedules switched for this and that, some students will receive even less instruction in the arts, perhaps only 10-12 hours in a given year! This is truly unfortunate because not only are students in these case studies learning important matters in the arts under the tutelage of the excellent teachers described here. They also are learning many more valuable lessons that relate to other subject areas in the school curriculum and to everyday life.

Methods

Although four case studies were conducted (two in art and two in music), this report presents three cases of expert teaching, two in music and one in art. The practice of one art teacher has been treated fairly extensively elsewhere (May, 1990a). Because of space limitations and presenting three cases in one report, each case is not as richly detailed as it could be. Rather, the most salient findings and examples of these three teachers' practices are highlighted in this report. Together, it is hoped that a rich portrait emerges that captures how elementary teachers in the arts manage to teach in exemplary ways, despite their workplace constraints, and what students can learn given their teachers' subject-matter knowledge and pedagogical expertise.

The three case studies are based on weekly observations of each teacher teaching at least two different classes or grade levels for over a semester. In all three cases, periodic observations of other classes or grade levels were conducted as well. Researchers audiotaped and transcribed each of these lessons observed and also wrote extensive fieldnotes. Each teacher was interviewed numerous times, and these interviews were audiotaped and transcribed. A purposeful small sample of students observed in some of these classes (representative by gender, ethnicity, and ability) were interviewed at the end of this lengthy period of observations regarding what they had learned and experienced in art and music classes and what kinds of activities they engaged in at home or outside of school in art/music. Documents such as curriculum guides, teachers' lesson plans, handouts to students, and announcements to parents also were collected for analysis. Still photos (slides) were taken to document activities and student work in the art teachers' classrooms. Finally, Lantz, one of the research assistants, also attended an evening concert in February presented by the music teachers.

The case study plans called for focusing on "exemplary" practice, so preparation began with developing a working definition of what this term meant and its implications for subject selection or teacher recruitment. Thus, all of the Center case studies began with a search for elementary teachers who (a) had several years of experience, (b) had established reputations as good teachers in general and of art or music in particular, (c) valued art or music education and thus consistently approached the teaching of art/music as important disciplinary areas in the school curriculum, despite the little time allocated to the arts in most schools, and (d) illustrated in their teaching considerable evidence of the previously listed key features of instruction. Due to their subject-matter preparation, it was decided that elementary specialist teachers in their respective fields were more apt to exhibit these qualities than classroom teachers who had less preparation in the arts and who were responsible for teaching many subjects.

Names of potential case study teachers were solicited from local informants, primarily colleagues in the College of Education at Michigan State University who work extensively in public schools, colleagues in the Colleges of Art and Music at Michigan State who might be in a better position to identify outstanding art and music specialists, and teachers enrolled in my graduate-level courses who represent many diverse schools, school districts, and geographic locations. After hearing the names of these three teachers mentioned by several informants, I contacted these teachers to determine their interest in participating in case studies of good practice in their respective fields. After explaining the nature of the studies, what to expect, and what would be required of them, all teachers eagerly agreed to participate. Early pilot observations and conversations with these teachers confirmed that these teachers met the selection criteria. Descriptions of the parameters of the case studies, the protection of human subjects and participants' anonymity, and permission forms were distributed to the various districts, principals, teachers, and students involved, and permission subsequently was granted for conducting the case studies.

Formal data collection began near the opening of schools in the Fall of 1989. The case studies were conducted weekly throughout the fall semester with at least two observations of two different classes per week, per teacher. This continued well into March with follow-up observations, more teacher interviews, and student interviews. One first-grade group and one fifth-grade group were observed by Lantz on a consistent basis in Anna Spaulding's music classes.[3] Rackliffe observed one second-grade and one fifth-grade group of Esther Bromfeld's music classes. Both of these music teachers taught in the same school district but in different schools. Their weekly team planning with a third music teacher also was studied, and the findings have been reported elsewhere (May, 1990a). I observed one first-grade and one fifth-grade group of Martha England's art classes. I also observed second-grade and fifth-grade art classes taught by Rachel Kovack (not reported here, but discussed elsewhere; May, 1990a). Due to school scheduling changes, other grade levels and groups also were observed and documented by all of the Center researchers in their respective case studies. Thus, by the end of these studies, all of us had observed these teachers teaching every grade level but kindergarten.

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[3] All names of teachers and students that appear in this report are pseudonyms.

The Researchers' Roles

In the music case studies, Center researchers were participant observers. We observed instruction and activities in the designated music classes, unobtrusively positioning ourselves in the room where observations could be made both of students' facial expressions and of the teachers. The research assistants took extensive fieldnotes, audiotaped each lesson, and engaged in several formal and informal interviews with the music teachers. Lantz also participated a few times in observing the music teachers' weekly planning sessions after school. These planning sessions were documented by fieldnotes and audiotaping. Lantz did not participate in the teachers' discussions but merely observed these.

In the art case studies, I was more than a participant observer after a period of time. Like the research assistants, I also observed instruction in three or four of one of the music teacher's classes. I also initiated the study of the music teachers' weekly planning sessions after school, which was a serendipitous but important aspect of their teaching to study. Because of time and personnel constraints, I gradually focused my research primarily on the art teachers. I also took extensive fieldnotes, audiotaped every lesson observed, and engaged in several formal and informal interviews with the art teachers and students. Each of the art teachers' designated classes was audiotaped and transcribed, rounded out with extensive, detailed fieldnotes of what I observed during these periods.

However, having been a former art teacher and understanding their hectic constraints, from the beginning of these studies I helped the art teachers with menial tasks such as distributing supplies, sharpening pencils, refilling paint containers, cleaning brushes, and collecting students' work. After just a few weeks, because most art activities lend themselves better to researcher-student interactions than do music activities, I rotated around the room when students began making their art, sometimes sat at different tables or desks if there was room, assisted students in ways that did not complicate or undermine the teacher's goals or directions, listened to students' conversations and those between the teacher and individual students (carrying my small tape recorder with me), asked individual students unobtrusive questions for clarification or information, and responded to students and their teacher when they requested information from me.

I also took non-flash photos in every art class, particularly of the teacher's examples during direct instruction, of students' engaged in activities, their artwork in progress, and their completed products or exhibits since many of these works would be taken home and never seen again. Students became quite accustomed to this method of data collection after understanding why I wanted to capture this kind of evidence; most were quite solicitous in helping me document their work so that I could "do my homework," as this came to be known. Sometimes, a student would not want me to take a picture of his or her work--in progress or otherwise, and I respected the student's wishes on these occasions and would not take pictures of his or her work. However, I made note of these requests in my fieldnotes.

Thus, as a researcher in the art classes, I was more than an observing "fly on the wall" or passive figure in the classroom. I assumed the role of a teacher's aide or assistant, attempted to keep a low profile in terms of honoring the teacher's authority and instructional goals in class, but nevertheless became a familiar face in these classes and was known by most students as "Wanda." Given Martha's schedule, there also was some time preceding and following classroom observations for informal conversation and reflections concerning the art classes, and we often ate lunch together on the days I observed in her school. This also was the case for the research assistants working with the music teachers.

The Contexts of Teaching Art and Music

All of the schools in these case studies were K-5, and the specialists taught the kindergarten level as well as grades 1-5. The two music teachers, Anna Spaulding and Esther Bromfeld, served with one other music teacher in a school district with a burgeoning school-age population. The students were primarily white and of middle to lower-middle class socioeconomic backgrounds. The music teachers worked feverishly with approximately 1100 students each per week, had served three to four schools each, and taught music in 30-minute periods, all the time allotted for music in their district and respective schools. They taught eight to nine classes per day, and these included developmental kindergarten, kindergarten, a grades 1-5 emotionally impaired group, and several "split-grade" classes (e.g., grades 1 and 2 combined).

The music program was fairly new, in its third year of implementation during the time of the case studies, and Anna and Esther were responsible for spearheading and writing the new music curriculum guidelines for their district. Formal music instruction by specialists had existed in the district before, but it had been scratched due to budget cuts and the schools' overall disappointment with the previous music program and quality of instruction, which had not involved Anna and Esther. Thus, there was much at stake for the music teachers in providing a quality music program in their district. In one interview, Esther commented:

> When I was hired, they told me, "You better be good. The last music teachers we had weren't any good, so we cut the program." I am not saying they weren't good. I don't know . . . I don't even know who they were. But what should have happened is, "What can we do to help them improve or to get rid of them?" Music is an important subject. We're not there yet [perfect], but fortunately, they at least like us, that we do well.

The students in Martha England's (the art teacher) district were culturally diverse, with over 100 nationalities represented in the small school in this case study. This diversity was due primarily to the school's close approximation to the university campus where many of the students' parents were students or faculty. Several of the students in Martha's art classes did not speak nor understand English at the beginning of the school year. There was high mobility or student transfer rate with families moving in and out of the community due to university study and/or time limits for government-sponsored study, temporary visas, and so forth for international university students. Martha's school also was distinctive in that it had a large K-5 program for the hearing-impaired. These students were mainstreamed for the greatest portion of their school day in regular classrooms, and they all were in Martha's art classes. All teachers in this school were equipped with and wore large radio-frequency microphones around their necks for those hearing-impaired students in classes who wore receivers and/or earphones.

Unlike the music teachers who had a designated room in which to teach music, Martha did not have an art room. She traveled classroom to classroom with an art cart equipped with the supplies that each class would need for each lesson. Martha taught art in two schools in her district, and because of scheduling constraints, numbers of students, and art staffing problems, some of the art instruction at the primary level in the case study school was shared with another art specialist in the district who taught primarily at the middle school level.

Martha taught art in 60-minute periods, and she also taught kindergarten and special-needs students. She managed to acquire a half hour in between each class in order to load and set up her art cart with new materials for each class. Nevertheless, she had to teach in one school one day and in the other school, the next. For example, she was not in the same school for two or three days in a row. She also did not teach the same grade level all day long on any given day. For example, on Tuesdays she taught a first-grade class, one fifth-grade, and two second-grade classes on the same day. So, time to shift gears, media, and materials obviously was needed to accommodate teaching these diverse grade levels. The same constraint was true for the music teachers, only exacerbated with their teaching 8-9 classes a day of diverse grade levels and students, in 30-minute periods, with little "turn-around" time between groups. As one class left, another would be entering the music room.

Anna Spaulding's Music Classes[4]

The first-grade students walk quietly down the hall in single file with their classroom teacher, Mrs. Alexander, in the lead. They are moving from their own classroom to the music room which is at the opposite end of the building. As they arrive at the music room, they stop and wait patiently for their music teacher,

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[4] Data collection and description originally written by research assistant, Tamara Lantz. The "I" spoken in this section is that of Lantz. Some revisions or additions were made from original data sets by May to balance or highlight information across the three case studies in this report. (T = Teacher, S = Student)

Mrs. Spaulding, to open the classroom door and let them in. Sounds of a class playing recorders drift through to the hallway. When the door opens, this fifth-grade class leaves the music room in single file, some saying "Good-by, Mrs. Spaulding." Then the first graders enter the room. Some students greet her, "Hello, Mrs. Spaulding," and Mrs. Spaulding greets them enthusiastically by name.

The children walk directly to their seats. There are 26 little chairs in the room, 13 in each of the two straight rows which face the piano and chalkboard. Each chair has a number printed on tagboard that is taped to the seat back that faces the teacher. The children walk in and seem to take their places in the exact order in which they arrived. There is no clamoring for positions or arguing about who gets to sit where or next to whom. Each child has a place, and it takes students virtually no time to be seated.

Mrs. Spaulding immediately begins with a welcome song. She sings only the first few words when the class joins her, and they sing together: "Hello, hello, there's music today. We're ready, we're ready to sing and to play." In the next three minutes they sing the song four different times. The first time, Mrs. Spaulding chooses a boy to stand in front with her and lead the class. After the first time through, he chooses a friend to stand with him, and they are both leaders. The second boy then chooses a third, and the third boy chooses a little girl. This week, it is the boys' turn to be the leaders because last week Mrs. Spaulding began with the girls. When the third boy asks if he may choose a girl, Mrs. Spaulding agrees, as long as this is a girl who has not yet had a turn to be a leader.

After this activity, Mrs. Spaulding has all of the children stand and march with the music of their next welcoming song. They sing "Welcome, welcome, we're glad to see you. Welcome, welcome, say howdy-do. Howdy-do and howdy-do and howdy-do to you." This is a song they sing often, and all of the children know the movements that Mrs. Spaulding created to accompany the lyrics. While they usually march in place and do the movements, today they march out of the room, across the hall, around the activity room, then back to the music room, and are seated. The entire activity takes less than five minutes.

Mrs. Spaulding quickly moves to the next activity with, "Wonderful, boys and girls! Do what I do." She then sings the pitches "sol" and "mi" and has the children repeat after her. "Try very hard to make your voice do what I do," she encourages. Within three minutes she gives students practice with 13 different "sol-mi" patterns. Some examples of these variations include "sol, sol, mi, mi, sol" and "sol, mi, sol, mi." While engaging students in pitch matching, the teacher also passes around an object that she created from sections of PVC pipe. It resembles a telephone receiver, and when the children sing into the mouth section, they hear themselves through the ear piece. The children in the front row each have a turn, and Mrs. Spaulding assures the children in the back row that they will get their turn next week.

Mrs. Spaulding then spends approximately one minute singing "Jig Jog." This song, with which the children obviously are familiar, is about a pony. The children know the lyrics, the movements, and by "clucking" their tongues against the roofs of their mouths, they know how to make the sound effects for a pony's hooves at the appropriate point in the song.

Mrs. Spaulding then moves quickly into her attendance-taking routine by singing the pitches "sol, sol mi, mi, sol, mi" to the words "hello to the first grade." The class responds by singing "Hello, Mrs. Spaulding" in the same pitches. Mrs. Spaulding sings to various groups of students (e.g., front row, back row, hello if you're wearing red, white, green, shoes, jeans) and then starts singing hello to students individually. As she sings each student's name, that student responds

"Hello, Mrs. Spaulding" in the same pitch and rhythmic pattern. Mrs. Spaulding makes a check in her book, which is her way of evaluating the students on pitch matching as well as allowing her to take attendance. The entire routine takes three minutes, and then she moves on to yet another activity, closing this routine with, "Everyone is here today. Wonderful!"

Mrs. Spaulding then gets out a box filled with hand-made sand blocks. "In this box are instruments that Mr. Spaulding made. I think there are enough for everyone. Won't that be nice?" She demonstrates to the children the many different ways to play the sand blocks as well as the "quiet position" because "a good musician always learns to keep the instrument quiet" when not playing music. In the next ten minutes, Mrs. Spaulding passes out the blocks to the children, the back row first because they "didn't get a turn with the pipe," and she reinforces the quiet position, rehearses different ways to play the sand blocks to produce different sounds, and then sings "Jig Jog" several times to practice different effects. Each time through, children are directed to watch the teacher carefully because she switches from movement to movement in order to emphasize a different technique or to produce a different sound, and students must be alert.

When class time is over, Mrs. Spaulding stops the singing, thanks the students, asks them to place the sand blocks in the box as they walk out the door, as dismisses students by rows. As soon as these first graders exit the room, her next class, a fifth-grade group, enters. Although a bit more boisterous than the first graders, they seat themselves quickly, and Mrs. Spaulding starts her lesson enthusiastically with, "Good morning, class!"

Imagine keeping up this pace of switching activities every 3 minutes or so, switching classes every 30 minutes, switching grade levels, and doing it nine times a day! This is a typical day for Anna Spaulding, an exceptional elementary music teacher.

Reflections on Studying Anna Spaulding's Practice

I was privileged to observe Anna's music classes as a part of the Center's program of research on teaching for understanding. I focused primarily on a first- and fifth-grade classes. I attended these classes from early October until March for a total of 34 observations, 17 in each grade level. In addition to these class sessions, I also attended an evening performance in February by the third-grade music classes across the district.

In addition to classroom observations, I also spent many hours in interviews with both the teacher and students. Anna graciously gave me many of her short planning sessions, allowing me to ask questions while she disinfected recorders, set up xylophones, or prepared in other necessary ways for her next class. We also met several times on weekends or vacations to conduct more in-depth interviews. The total interview time came to approximately ten and a half hours.

Student interviews were conducted at the school during nonacademic times, such as during recess when interviews would be the least disruptive for classroom teachers and students. Interviews were conducted with all students who returned signed permission forms indicating parental consent for the interview. A total of 18 student interviews were conducted: 8 first-grade students and 10 fifth-grade students.

Elementary students in Anna's district received 30 minutes of music instruction each week for a total of about 18 hours of instruction per year. Anna was sure that during the course of a year, at least 2 hours of this time were lost due to half-days, staff development days, field trips, and other occurrences.

Because the music period represented the regular classroom teacher's 30-minute contractual release time for planning, Anna found that classroom teachers rarely, if ever, cancel a music class. "One advantage that we have is the fact that we are the classroom teacher's relief time. So most of the time that half hour . . . is a very sacred time to her, but for the wrong reason." Teachers did not protect the half-hour music class because students were getting to learn music; rather, they protected this time because they finally get valuable planning time. For this same reason, no teacher ever stayed in the music class with the students to learn what students were doing in music in order to reinforce or integrate music lessons in the classroom.

So, while the school staff did support the music program, it was more by default than by any true commitment to the arts. Anna found that it was difficult to inform teachers and administrators about the music program because no one really looked into it or seemed all that interested. She was convinced that teachers considered music a time for students to sing songs, not as a legitimate, valuable, educative experience.

> This district has a long way to go in seeing that music has a reputable position. People like it; they think the kids have a good time. [But] the teachers and the administration have little knowledge of exactly what goes on in the class.

Anna and her colleague, Esther, had assumed the responsibility of educating the administration, colleagues, and community about the importance of music education because "if they don't know it, who is going to tell them if *we* don't? That's something we're working on and talking about, and struggling to try to do."

Who Is Anna Spaulding?

To label any teacher as "exceptional," one must assume that there exists some objective criteria against which a teacher can be compared. In this case, the measuring sticks are May's (1990b) study of experts' views of ideal music curricula and the key features of teaching for understanding presented at the beginning of this report. However, teachers develop their subject-matter knowledge and pedagogical repertoires through their autobiographical experiences as young learners and adults as well as by formal study and through their teaching experiences. Anna illustrated this quite well.

At 48 years old, Anna had been teaching in public schools for over 20 years, but only the last 3 years were as a music specialist. Although she trained specifically to become a music teacher as an undergraduate, there were no music positions available when she graduated with a bachelor's degree in music. Consequently, she took a position teaching fifth grade and for 20 years taught music only in her own classroom as she had time to "squeeze it in" among all the other subjects she taught. She taught at the elementary level in first, second, fourth, and fifth grades while over the years earning her M.A. degree in a program she called "General Classroom." Since that time, Anna had accumulated an additional 30 credits in courses that pertained more specifically to her work, either in general education or in music. During the summer prior to this study, she had taken a Kodály course and a course in assertive discipline. She described herself as a person who was "always going to school."

Anna had a rich musical background. She started taking private piano lessons at age five and continued these through college. General music education in school did not begin until fourth grade when her music teacher taught the students the flutophone. She continued public school music by playing saxophone in school bands and singing in choruses and choirs at school and church. She cited Mr. Bixby, her public school music teacher from 4th through 12th grades, director of the church choir, and family friend, as "probably the most influential person as far as me choosing music education as a career." She continued:

> Of course back then when a woman graduated from high school, you were either a secretary, a nurse, a teacher, or a housewife, and very seldom two of any of those things. So you didn't have a lot of choices then. We didn't think we did. But there was never any doubt in my mind that I was going to be a music teacher. I just always thought I was. Well it took me 23 years to finally do that, but that goes to show you, never give up hope.

In addition to these experiences, Anna characterized her family life as filled with musical experiences. She described the upright piano in her house as her most prized possession, saying, "I wouldn't give up that big, old, black piano for anything." She told me stories of how her grandmother went to work in a factory so that she could buy this piano so her mother could have lessons. This piano was the one Anna learned on as a child, and when Anna married, her mother gave the piano to her, and Anna's children played it, too. Although she never had a piano lesson in her life, Anna's paternal grandmother could play the piano by ear. "When we went to that grandma's house, we always sang. We sang gospel hymns, we sang funny kinds of songs, and we just sang all the time at Grandma's house."

Her other memories of music in the family included singing with her parents and sister in the car whenever they traveled, her mother playing the piano while the girls did homework or washed the dishes, and visiting with her bedridden grandfather, once a member of a barbershop quartet, everyday after school and singing songs to keep him company. This musical background as a young person helped prepare Anna for her musical studies as a college student. She was accepted to a major midwestern university as a piano major and graduated with a degree in fine arts, also obtaining teacher certification. Of particular significance to Anna was practicing the piano for several hours each day and the strain of preparing for piano juries. She did her student teaching with a high school choir, junior high general music, and in elementary music. She described the arrangement as "the old 50s model of an elementary teacher as a traveling singing teacher."

Anna's strongest response to the question of what prepared her best to understand key concepts in music and for teaching was her private training in music. She believed that music methods courses and other education courses were not of any significant help to her. "I'll have to be candid. Not a heck of a lot of university courses prepared me to be a good teacher." She attributed that type of learning to trial and error and the "college of hard knocks." The discipline of practicing the piano each day, ear training, and music theory courses prepared her to use her content knowledge. "I'll tell you the thing I learned a lot about: self-discipline," and she attributed the countless hours in the campus music building, practicing and preparing for piano juries, as the key source for developing this discipline. "That kind of experience really developed self-discipline in me. I'm a much more focused and disciplined person because of it."

When asked to describe something about herself and her teaching that she thought made her particularly good or unique as a teacher, Anna began by describing her understanding of children. This understanding was not developed in college courses, she said, but from her years of experience, what she called "the school of hard knocks." With her ability to "read kids," she also said she had learned to be flexible. If she saw that students were bored, restless, or just not connecting to her lesson, she was able to switch directions in the middle of activities or lessons. "Not that I don't plan, because I do. I think I plan probably to a fault, overplan." But she realized that plans don't always go over well with a particular group of children, and if that happens, "you've got to change. I find that oftentimes, ideas will come to me right during the middle of a teaching session, and that if something doesn't work well, then I'll try something else, right then and there."

Something else Anna said she developed as a result of her many years of teaching experience was her storytelling ability:

> I think that just comes with working with kids, and I did take a couple of story telling classes. . . . I loved them and learned a little bit about the techniques of storytelling, and having watched good story tellers, somehow I'm just able to relate musical concepts to make up a story to go along with it and have it relate to the children, and have them remember.

One example of this ability was a story Anna made up about Peter Tchaikovsky so that younger students would be able to remember how to pronounce his name. I watched her tell this story to a first-grade class, and they were completely enthralled. Not only will they likely remember Tchaikovsky's name, they are apt to ask Anna to tell that story again.

While the qualities discussed thus far may be those that any good teacher of in any subject area might have developed, Anna felt that the ability to play the piano was an essential skill for a music teacher. This was not so much at the performance level of a concert pianist but to such a degree that when the teacher plays, "you're not so intent upon what you're playing that you're not teaching and listening to the children, because normally the piano playing is an accompaniment to what they are doing."

Because piano playing was used to enhance whatever was happening in music class, to accompany students' singing or creative movement, for example, it had to be second nature. "If you're teaching beat, and they all break into a march, and they're all at a particular tempo, you've got to play your march at their tempo. You've just got to be able to fall right into that." Having a wide repertoire of music "at your fingertips" also was an essential ingredient of playing the piano in teaching music. If a discussion of "light and airy" compared to "dark and scary" comes up in class, it is essential to have something to play to demonstrate that immediately, rather than searching through piles of cassette tapes and cueing them up on a tape player, which would valuable waste time that music teachers do not have. Anna also believed that a music teacher had to be able to sing. While it is not essential to have a beautiful of voice, it is essential to be able to carry a tune and demonstrate proper singing technique for students.

Finally, Anna firmly believed that music teachers must have a good background in music. This includes theory, concepts, repertoire--in general, someone who knows the discipline in some depth. She realized that this was a controversial opinion because many school districts don't even require a degree in music when hiring someone to teach music. A major or minor in fine arts often is sufficient. "I would hope that their standards would be higher than that. At least, Esther and I are qualified. By qualified, I do mean a degree in music."

Composing Content and Orchestrating Learning

In May's (1990b) study, university and music teacher experts worked with three broad goals believed to be important in helping students developed depth of understanding in music. The first goal dealt with the study of musical elements and their relationships and how these concepts in music then are related to understanding music. The second goal concerned artistic processes and decision making involved in composing, performing, and listening to music in creative and critical ways. The third goal concerned developing positive dispositions about music by helping students understand music in contemporary, sociocultural, and historical contexts. This section examines each of these goals in the context of Anna Spaulding's music classes and the ways in which an ideal music curriculum and exemplary practice were demonstrated under less than ideal circumstances.

Although music is a very complicated thing with many possible organizing structures, there are basic elements in music around which most music instruction revolves. These elements (e.g., rhythm, pitch, melody, harmony, etc.) are commonly thought of as important concepts for understanding music, and they are replete in elementary textbook series and in experts' discussion of teaching and learning music (May, Lantz, & Rohr, 1990: May, 1990b, 1993d). Anna Spaulding's music classes were no different in that her curriculum was built specifically around these kinds of elements and musical concepts.

At one point in our interviews, Anna listed the elements and concepts she had covered during the first semester of school for each grade level. A partial list of concepts for younger students included "learn the difference between a singing and speaking voice, between high and low [pitch]." Students also would have learned how to carry a tune, match a pitch, hear and keep a beat, to move rhythmically, and how to distinguish the different sounds/tone colors produced by instruments made from wood, metal, or skin. Students were presented musical exemplars or works by Tchaikovsky, Mussorgsky, and Brahms on several occasions and were to learn to become active listeners of music.

Older students were to have learned to sing in harmony, sing in two parts, sing rounds and partner songs, to produce a musical tone, use proper singing posture and breathing, perform on musical instruments and use these instruments to illustrate musical concepts, and to some extent, they learned to read formal musical notation. Vocabulary words such as pizzicato, riff, ostinato, rhythm, syncopation, polyrhythmic, theme, cadence, tempo, mixed meter, ABA form, or coda all are taken from lessons related to Dave Brubeck's "Unsquare Dance." In addition to these specific concepts and experiences presented at the different grade levels, Anna explained: "You're continually covering those elements of music in some way throughout the year with everybody." When asked how she approaches teaching musical concepts within a year, across years and grade levels, Anna explained that she covers the elements of music in some way in every grade level throughout the year.

Anna explained that it is difficult to put things in a strict chronological order by grade level because there are just so many possibilities for the progression of musical growth in students. All students at all grade levels throughout the year will continually work on the elements of music. How this will look, of course, will differ by grade level with the older students working on melody and harmony in more complex ways and with a more sophisticated repertoire than the younger students. For example, using the diatonic scale (do, re, mi, fa, sol, la, ti, do), all students work on pitch matching, but the way in which it is done depends on the grade level. The youngest students match the pitch "sol" and then "sol, mi" because the sol-mi interval is considered to be the most common interval sung by children across the world. As students get older, other pitches are added, like "fa and ti," because these are the more difficult pitches to match and are a difficult interval to sing.

Anna explained that her lesson routine has evolved over the last two years since she has been teaching music (instead of other subjects areas) and working with her colleague, Esther, in weekly planning sessions:

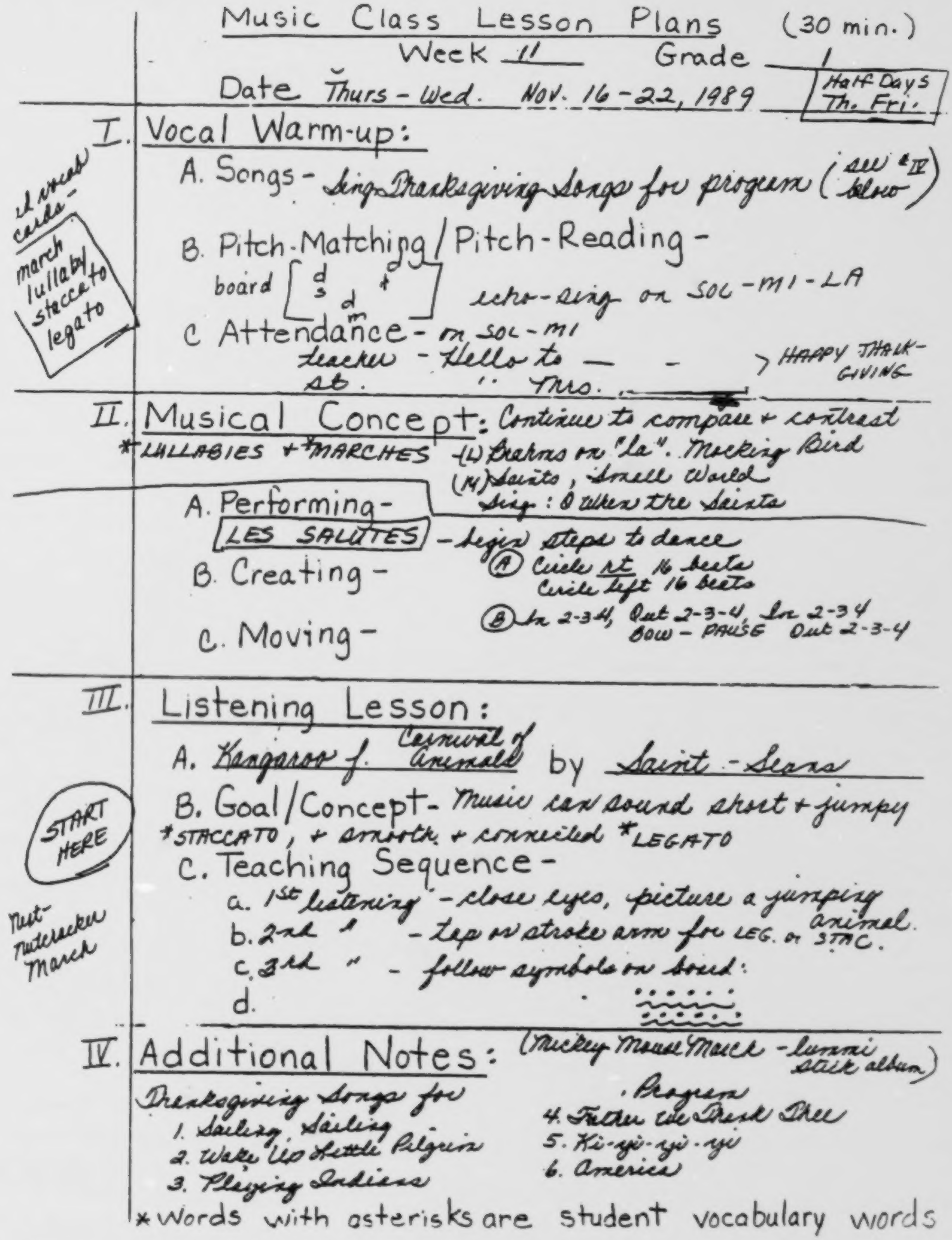
> When we first started, we were just simply listing activities, and there seemed to be no thread of continuity. You know, we really needed to know what it was we were about, and what we were teaching and why. It really pays . . . when you do teach by objectives and you have goals, and you know what concepts you are trying to get across. You do a much better job at teaching.

The lesson format and outline Anna used to create her lesson plans were co-developed with Esther, and these were structured so that the above kinds of considerations were always in front of Anna. (See Figure 1.) This helped her to stay focused on the main objectives and concepts, she said. She wrote down the most important things she wanted to include in her lesson; whereas the activities might change within or between classes, Anna had a structure to work from and rely on.

Although Anna had a lesson plan, she did not necessarily follow the exact same routine each week. However, she and Esther used three categories in each weekly lesson: Vocal Warm-Up, Musical Concept, and Listening Lesson. Each lesson incorporated a vocal warm-up, but the activities within this category were so varied that in student interviews, students never articulated this as an identifiable category or lesson segment. They mentioned singing songs and pitch matching (attendance), which were the two most common features of Anna's vocal warm-ups.

Her next lesson segment identified the musical concept Anna was teaching. There were a myriad of activities that fit this category, and these usually focused on concept development by creating and performing music. Once again, students never articulated "musical concept" as a category, goal, or lesson segment. They identified activities such as singing, playing instruments, or creative movement and musical terms specifically associated with these activities.

Finally, the Listening Lesson was the third category in each lesson plan. While this was included in each week's plan, a listening lesson was not always included each week. Anna explained that it was very difficult to get through the entire plan each week in only 30 minutes. She knew that she "overplanned," but did not view it as a problem that she couldn't always get through her entire written plan in each lesson. To compensate for this problem, Anna planned alternating activities so that one week the musical concept would be emphasized



Music Class Lesson Plans (30 min.)

Week 11 Grade 1

Date Thurs - Wed. Nov. 16 - 22, 1989 Half Days Th. Fri.

I. Vocal Warm-up:

A. Songs - Sing Thanksgiving Songs for program (see below IV)

B. Pitch-Matching / Pitch-Reading -

board [d s d m d t] echo-sing on SOL - MI - LA

C Attendance - on SOL - MI

teacher - Hello to — — > HAPPY THANK-GIVING

st. " Mrs. ___

el vocal cards -

march

lullaby

staccato

legato

II. Musical Concept: Continue to compare + contrast *LULLABIES + *MARCHES (L) Brahms on "la". Mocking Bird (M) Saints, Small World

Sing: O when the Saints

A. Performing -

LES SALUTES - begin steps to dance

(A) Circle rt 16 beats

Circle left 16 beats

B. Creating -

C. Moving -

(B) In 2-3-4, Out 2-3-4, In 2-3-4

Bow - PAUSE Out 2-3-4

III. Listening Lesson:

A. Kangaroo f. Carnival of Animals by Saint - Seans

B. Goal/Concept - Music can sound short + jumpy *STACCATO, + smooth + connected *LEGATO

C. Teaching Sequence -

a. 1st listening - close eyes, picture a jumping animal.

b. 2nd " - tap or stroke arm for LEG. or STAC.

c. 3rd " - follow symbols on board:

d.

START HERE

Nut- nutcracker March

IV. Additional Notes: (Mickey Mouse March - Lummi Stick album)

Thanksgiving Songs for Program

1. Sailing, Sailing
2. Wake Up Little Pilgrim
3. Playing Indians
4. Father We Thank Thee
5. Ki-yi-yi-yi
6. America

*Words with asterisks are student vocabulary words

Figure 1. **A sample lesson plan by Anna and the standard format designed and used by the three elementary music teachers in the district.**

through creating or performing music, and the next week the emphasis would be on the listening lesson.

Anna and her colleagues created the lesson plan format together, and she used this form to record her written plans. She planned one week in advance for each grade level, and each class across grade levels received basically the same lesson each week. She planned for kindergarten, first, second, third, fourth, fifth, pre-primary grades, and a special-education EMI (emotionally/mentally impaired) classroom. This left her with seven preparations per week.

While Anna worked from the same plan for all the fifth-grade classes, for example, she made notes in the margins if there were any changes when her curriculum was enacted. She also made notes on scrap paper and clipped these to the lesson plan book for the specific class with whom she was working. In this way, she was able to record specific changes in her plans pertinent to each and every class. Some notes might be a reminder that a student asked to tap dance for the class, or that not all students had a turn playing a recorder solo, or that the class requested a favorite song, or that the listening lesson went so well that there wasn't enough time to do complete the entire lesson plan.

> A lot of my notes have to do with turns on the xylophone or whatever. You know, that only the front row got a chance to play the xylophone, so we'll have to continue with the back row next week. You know, that might not be important for a lot of people, but it's important to the kids. They need to know that you're being fair about what's going on, and they want to be sure that they get their rightful turns at things.

Anna said that she would repeat the elements of music in the curriculum each year for each grade level because these elements are the "heart of music." Anna felt that there was unlimited potential for experiencing each concept because there is so much material available for illustrative purposes. It is possible to be at all levels from very complex to the most simple within each element. In addition, there are many experiential ways to learn and study each of these concepts, such as performing, moving, creating, and listening to music.

The opportunities to repeat activities and elaborate on concepts learned in new activities in more complex contexts risked little repetition or student boredom. "You do find yourself repeating some things just from popular demand." For example, Anna was surprised to find her students "clamoring" to sing "The Star Spangled Banner," but they did. In these cases, she listened to the students, pulled out the songs they loved, and emphasized various musical concepts or activities embedded in these. These possibilities and creative opportunities were exciting for Anna: "It sure beats reading out of the teacher's guide!"

To generate ideas for topics and activities, Anna and Esther shared ideas and brainstormed together in their weekly planning sessions. They also got ideas for teaching from Orff meetings and other professionals, and they worked individually to create ideas for lessons. Anna often would start with a particular piece of music she thought would work well with students and then pull together musical concepts to teach from these. Or, in the reverse, she would determine that she wanted to teach a lesson on staccato and legato, and then would look for music that best illustrated this concept and explored what types of activities (recorder, movement, etc.) would best help students experience and understand such a concept.

Anna also got ideas from her students. They often would suggest activities they wanted to do, a particular song they liked to sing, or a piece of music they enjoyed listening to, and Anna would plan for students' interests in her lessons. Almost as an afterthought, Anna mentioned a music textbook series. She had an outdated set in her classroom which the students never used, but sometimes she used these for reference if she was stuck for an idea or a musical example.

Usually, this meant simply checking the index for a particular piece of music she might use, not using the textbook as a source for how to teach a concept or to determine which concepts to teach.

Anna said that she was never lacking for ideas or resources really. Consequently, she seldom went back or looked at what she had taught the previous year. This was primarily due to the district's music program being in existence for only three years. In essence, the year the music program began, every student, no matter the grade level, was working at a primary level with virtually no musical background experience. "When we first started music, the fifth graders were as ignorant about music as the kindergartners, and so we had to do really elementary kinds of things. . . . We were sort of teaching kindergarten objectives . . . at a fifth-grade level." This is why Ann thought is was important for her to be able to choose songs that appealed to each grade level, yet be able to teach concepts at very basic, beginning levels no matter the grade level.

Increased sophistication of concept development just was becoming evident in the upper grades after three years of instruction. Anna anticipated that after the music program was established to the extent that the fourth-grade students had four years of music instruction, she would be in a better position to use more repetition to teach concepts in increasing depth with familiar material. However, she stated that she knew she wouldn't repeat very much because "there's so much wonderful music out there and so many neat ways to do things that you just continue to create. You just do. I mean, I do. Esther does." She was so strongly committed to this that she stated she would not want to teach at all if she could not be creative.

With this wealth of ideas to pull from and the endless possibilities for creating lessons, I asked Anna how she managed to be selective and eliminate some ideas for her lesson plans. She explained that she maintains an attitude of efficiency. By knowing her restrictions of time, space, and equipment as well as the capabilities of her students, she found ways to work within those boundaries. She also worked within the boundaries of her own personal interests and desires. While Esther used a lot of movement and musical improvisation, for example, Anna tended to shy away from this, particularly with older students. Anna worked more with the recorders than did Esther. Anna reflected:

> So you build on your strengths, you know, and if you're really good at something, then that's the area where you choose activities, and if you're not particularly comfortable in something, you may choose to not use that quite so much.

To Anna, being flexible was an important aspect of teaching. She said she thought a lot about what would be effective with particular students. She was willing to try something out, and if it didn't work, move on to something else:

> You've just got to be willing to be flexible and read those kids. They're such a dynamic. It's just not cut and dry, and you never really know when you start off with a class what's going to work and what isn't. Every class is different.

That Anna put much thought into creating lessons that were filled with strong conceptual presentations and activities for the students was obvious when observing her enacted lessons. For example, when presenting a listening lesson from Carnival of the Animals, Anna did much more than play the tape for students. She not only introduced musical literature to students in order to increase their listening repertoire. She also used this piece to illustrate the concept that "music can sound short and jumpy [staccato] or smooth and connected [legato]." Students listened to the music with their eyes closed while imagining a jumping animal. Then they listened again and made either tapping motions or stroking motions with one hand on the opposite arm to get a tactile sense of staccato and legato. Finally, Anna had students follow the music while listening with symbols for staccato and legato she had created on the chalkboard.

Comparative and contrastive analyses in this listening lesson were carried through to the next activity in which Anna had students listen to lullabies (Brahms) and marches ("When the Saints Go Marching In"). During a short amount of time, students had many different types of experiences with the concepts of staccato and legato while increasing their vocabulary with respect to musical styles and developing their listening repertoire.

During another lesson, Anna used Mussorgsky's "Ballet of the Unhatched Chicks" to reinforce the concepts of music having high or low pitches and being fast and slow. She created posters or "call charts" to go along with this piece in which she symbolically represented the staccato and legato sounds and other structural features of the music:

> I have some pictures here. Let's see if we can follow along. This is what's happening inside one little egg. These are the cheeping sounds, very short sounds. These are the pecking sounds. They go up and up and up.

As the music played, Anna held up the poster, a piece of construction paper with four large, egg shapes and a fermata. (See Figure 2.) Each egg had a pattern drawn in it. Anna pointed to each pattern as the music played, following the rhythmic and staccato-legato patterns.

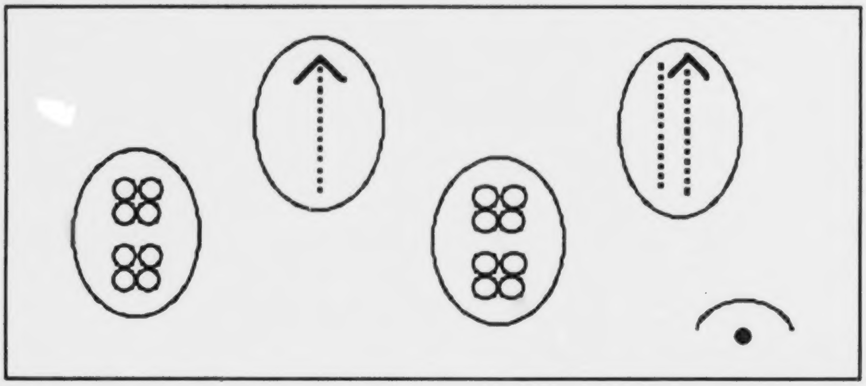


Figure 2. A call chart used by Anna for "Ballet of the Unhatched Chicks"

After students listened to the piece once, Anna continued her explanation:

T: Sometimes sounds are all connected "Lalalalala" [sings legato sounds from Ballet]. Sometimes sounds are not connected. "Ta, ta, ta, ta" [sings staccato sounds from the Ballet]. We have to decide if our music we hear has connected sounds, if they are long and connected, or if they are short and not connected. Sometimes we'll want to know if the sounds are very high or if they are very low. Here are the sounds. Are they connected?

S: No

S: Some are, and some aren't.

S: Yes.

S: No.

T: Are any of them connected?

Ss: No!

T: They don't look connected. Next time we listen, we'll listen to see if they sound connected.

Time for this activity ran out before the discussion could continue, but this concept and musical piece were presented again in subsequent lessons.

A good example of Anna using every moment available to reinforce musical concepts was her attendance-taking routine. This routine was particularly unique in the way she used it not only for practical record keeping but also as a check "to see how they are progressing in pitch matching." For Anna, it also was an opportunity to get to know all 1100 students, to hear each one "individually for two seconds, and then zoom on." So in a space of two or three minutes, Anna was able to accomplish three objectives in this segment of each lesson.

During interviews, first graders rarely articulated the musical elements or concepts without prompting. When asked questions such as what do you do in music or what do you learn in music, almost all students mentioned singing songs, particular pieces of music they had learned, and playing instruments.

Only a few comments dealt specifically with musical elements or concepts. Two of the first-grade students identified "do, re, mi" as something they had learned. One boy spoke of a song having two parts, "A and B." The most articulate first grader interviewed was a young girl who also took private piano lessons. She provided an in-depth explanation and demonstration on clapping rhythms. She also spoke of "do, re, mi" and demonstrated the Kodály hand positions representing each tone of a major scale.

Students in Anna's music classes were exposed to a variety of musical instruments and how to play these. They had experiences with the "woods, shakers, and jingles," barred instruments such as xylophones and Orff instruments, and recorders. The reason that these particular instruments were used is because these were the only instruments the district had. Anna emphasized that the purpose of playing instruments in a general music class was

> not to make the children perfect performers or particularly good musicians on these instruments, but rather to give them at least enough elementary knowledge about it so that they could play something simple on it to use as an illustration for something.

Instruments were used for students to perform and to illustrate their understanding of many musical concepts such as steady beat, rhythmic patterns, melodies rising and falling, and steps or skips between pitches. First graders often couldn't remember the names of the percussion instruments they played, but they recalled what these instruments looked like, the sounds they made, and activities associated with playing instruments with prompting. For example:

> S: You get to play . . . I don't know what they're called.
>
> R: Why don't you tell me what they look like.
>
> S: They are little squares and you get to tap them. You get to take turns holding them, and then you tap them down on the sticks.
>
> R: I know, it looks like it's made out of . . .

S: Wood . . .

R: And it has those bars on it . . .

S: Yeah, xylophone.

R: What kind of things do you do with the xylophone?

S: She said we can tap them any way we want, and next time we do, we take turns tapping them on the . . . well, you do one right there and then the other one on the same ball again like that [demonstrates]. Then you do this one thing where you go right across there until she says stop.

Another first grader said he liked playing the instruments and that his favorite was "the uh . . . , this thing with the handles and you ching" [student makes sound effects for cymbals]. He says that these go on a drum, "like when you use these two sticks you go cr-r-r, and at the end you go ching" [pantomimes drummer using hanging cymbals]. With prompting, however, it was obvious that students were exposed to and understood musical concepts, for example, about the pitches and tone color of instruments and, to some degree of accuracy, how pitch related to the size of the instruments, their construction, and sounds produced:

> We play one of those, uh, those little white metal things and those wood things, and you go like this on the. . . . See, there is a thing like this, and stop right there, see like the high ones make the low sound, and the little ones make the high sound, and the middle ones make a different sound, but I don't know what it's called. Like the soprano . . . you know the soprano, that big thing [Orff xylophone].

Sometimes it was difficult to ascertain if students were referring to the spatial positioning of instruments and their parts or to their relative pitch.

This first grader, responding to the question of what he learned in music class, also stated the following:

> We sing songs and we learn about them, like two parts of them, A and B. And, we learn about notes like D is for do, M is for Mi, and other stuff like that. And there is one thing about it that I don't seem

> to like, the plain thing that we sing songs. I'd rather just learn about music. And then we hear stories about people who have made famous songs.

The above student remembered learning about Mozart and "hearing stories about people who have made famous songs." He also said later in the interview that enjoyed "singing songs." One clue to what was learned in music presented by this student is that is wasn't just "the plain thing" of singing songs. He said he rather "learn about music," which included learning about composers and listening lessons.

Another illustration of learning musical concepts by playing instruments was evidenced by the fifth-graders' discussion of their experiences with recorders. Not only did they learn to read musical notation, but they also demonstrated their understanding of many musical concepts, for example, call-and-response form in music. Anna played a "call," and students responded on their recorders with a simple tune. She continued by explaining that plans for using instruments to teach concepts were not completely blocked out.

> I can't say that this month or week number 17 we're going to use barred instruments to teach such and such a concept. It isn't that cut and dry. As we work along with the kids and as musical understandings evolve, if it seems appropriate to use a particular instrument to illustrate or help them understand a particular concept, we do. If it doesn't, we don't.

Further, it was never the same from year to year because "no group of children is the same, and no grade level is the same." She likened learning to play instruments as a tool to use when it seemed appropriate for specific or emergent purposes. But students were learning much more from the rich activities provided in music. One comment by a fifth grader suggested that much more was being learned by students than new songs or playing instruments. When asked to describe what music class would like for someone who had never been there, she commented as follows:

> We'd be learning about the different composers that wrote music and the different categories of music of the instruments, and we'd be working on the pitches of our voice, and we'd be playing instruments and singing a lot. And we'd, um, sometimes we'd try to match beats that she told us, and we watch some movies about different composers and what music they wrote, and listen to tapes.

Anna's decisions about content selection, choosing which concepts are most important to teach, given the limited amount of time she spent with students, were based first on the elements of music. Students at all grade levels should experience form, harmony, rhythm, melody, and texture, she thought. When asked which concept was the most important, Anna explained that you don't look at musical concepts in terms of a hierarchy of importance. Any one of the five concepts is present in any piece of music, and there are "simple enough concepts" in any strand so that children will have the musical experiences in any one of them at any time. With the exception of harmony, which Anna wouldn't teach until she had presented melody, there was no specific chronology in teach musical concepts. These concepts should be looked at developmentally, meaning that children experience a beat first. When you bounce a baby "on your knee and say a nursery rhyme, you're giving that child some coordinated kind of movement experiences and getting them to experience a beat."

Anna also considered exposure to good musical literature and development of "a meaningful listening ear" to be an important goal in her lessons. To facilitate this, Anna and Esther created the Listening Lessons within their lessons. Another factor that influenced Anna's decision making was the availability of materials, space, and time. With regard to sequencing concepts and experiences, Anna and Esther referred to a curriculum guide that gave them parameters, but this curriculum guide (which they had written) was based on the five elements of music, the state's minimum objectives, and other sample curriculum guides. As such, it was a flexible document that did not prescribe an order of events or activities.

> There's just no hard and fast rule. . . . You can't pull it out of a card file somewhere and say just because you've taught such and such now, the very next thing ought to be [such and such]. It just doesn't come that way, not in music.

In essence, Anna worked through the elements of music and built on the students' experiences and skill mastery week by week, always mindful of what the children responded to, what they really liked and were successful with, and what they needed to try again or practice. "I don't know, it just all sort of just kind of flows, and it just kind of comes."

Fifth graders had few qualms about performing for one another. Although many mentioned that they felt "embarrassed" when they were asked to sing or play recorder during the attendance-taking routine, just as many said they felt that the opportunity to perform or listen to their classmates perform was one of their favorite parts of music class. As one fifth grader explained: "It's fun at the end when she lets people go up and play the piano. It's neat to see what different things people are going to play." Another student described this as one of her favorite activities: "I love to, like at the end of classes, she lets people go up and play on the piano and stuff, and that's fun."

This type of performance was distinctly different from attendance-taking where every student had to sing or clap individually the pitches or rhythms Anna presented. It also was a distinctive activity for this particular fifth-grade class. Anna explained that this was a unique feature of this particular group. Not all fifth-grade classes were this eager to perform for their peers, but in this class individual students asked Anna if they could share a musical activity of their own choice. For example, one fifth-grade boy, after only one coronet lesson, brought in his instrument and played it for the class. During the same class, two girls each played a short piano piece. During yet another lesson, two girls brought their tap shoes to class and performed a rehearsed routine without music.

Students in this class were very supportive of each other, and there were many admiring, supportive comments from peers. Performance was significant for this fifth-grade group: performing in front of classmates, receiving applause at the end of these performances, and Anna making a special point to comment on something specific in each performance and complementing the students. In fact it was these performances, plus Anna playing the piano for students, that inspired some students to begin taking private music lessons or at least learning a song from a friend so that they, too, would have the opportunity to share in front of the class. This says much about the environment that Anna created in her music classes. Children felt safe and were not embarrassed to take risks in performing musically. Anna created the "L and L" rule for this very reason. There was "no looking and no laughing" at classmates while they were singing the attendance and pitch-matching routine.

Regarding the attendance routine of matching pitches, one girl explained that it was sometimes "embarrassing. But it's a happy kind of embarrassing, so it's not really bad or anything." When I asked what she meant by a happy kind of embarrassing, she described getting "all tight inside, and you feel silly or embarrassing because nobody else is singing."

During study of The Nutcracker Suite, the fifth-grade class had the opportunity to become part of the orchestra using percussion instruments (woods, shakers, jingles) to accompany the orchestral score on tape. They learned about counting and coming in on cue. While this sounds quite elementary using percussion instruments, the students' performances actually were very good, sophisticated, and a pleasure to hear and watch.

In May's (1990b) study of music experts' views of music curriculum, all experts stated that a primary goal in music education was to develop literate consumers of music, acknowledging the fact that most students are unlikely to become adult musicians. This was supported in many ways in Anna's lessons and pedagogy. During interviews, Anna stated that educating students to become intelligent consumers of music was one of her primary concerns:

> I think the most important thing I would like to have accomplished through music education with any student is to have somehow developed within the child the motivation, the interest, and the ability to seek out musical experiences for himself or herself, outside the realm of music class. To become an intelligent musical consumer, participant, performer, creator, whatever fits their lifestyle.

Because creating a musically literate group of students was so important to Anna, her listening lessons were conceptually sound. She educated students about what they heard through discussion, told students about the composer and his or her life, asked students about what they were hearing when listening to music, and guided them in their listening by providing "call charts" to help them map the elements and structural forms of these musical works. The call charts helped students to concentrate on what to listen for in the music, and Esther (Anna's colleague) was responsible primarily for creating ideas for these. For example, during a listening lesson featuring Dave Brubeck's "Unsquare Dance," fifth graders identified the instruments that were playing, when these instruments entered, how many times the riff was repeated, and how the drums were played to create the mood of this piece.

During another lesson, Anna introduced the notion of becoming musically literate to the students:

> T: I want to talk to you a little bit today about being musically literate. Being musically literate is what a lot of you are already. When you turn on your favorite radio stations and a song comes on the air, and you know what it is, and you can sing along with it maybe, or

you know the title, you know the song, you might know who the performer is. Often times today, the performer is the composer, too, because many of today's songs are written by the people who perform them. So you know a lot of that. You are probably musically literate about five or six or ten or twenty or more of the songs that are played on your favorite radio stations.

So that makes my job a lot easier if you are already musically literate about a lot of music that you already hear. All my job is, then, is to make you a little more literate about the music that sometimes you don't hear. Now the music that you hear now is "popular," or "rock" music, or country, or whatever else you might choose to be your favorite. But most of the music that I have you listen go is called "classical" music, music that was written a couple of hundred of years ago or longer by famous composers that may not even be famous to you like Bach, Beethoven, Brahms, Tchaikovsky, names like that.

I could put a tape in like this, and maybe somebody could tell me the title, the composer, where it came from. If you can, you're musically literate about this piece of music. [T puts in a cassette tape of The Nutcracker Ballet.] Raise your hand if you know something about this piece.

S: I think that it's written by Tchaikovsky. It's called the "Nutcracker Suite."

T: Close, it's from the Nutcracker Ballet.

S: And it comes from Russia.

T: It comes from Russia. Good for you.

Eight students had their hands up initially, and the teacher called on several to contribute bits of information about this piece. David correctly identified the composer as Tchaikovsky and the origin as Russia. He thought the piece was called "The Nutcracker Suite" and was, in Anna's words, "close" because the piece was from The Nutcracker Ballet. Another student was more specific in identifying the piece as the "Overture." Anna did a quick poll in order to give many students credit for knowing this information, even though she could call on only a few students to articulate their knowledge. She asked questions such as "Who knew it was Tchaikovsky? Look at all those people who knew that! Great! So you were musically literate about that piece of music."

Anna then put in another tape, and as the music began playing there was a stir from the students, "Oh, I know that!" and "Oh, yeah." Some students were humming along with the music. Anna let the music play softly in the background as they talked about the piece. "Tell me what you know about that piece of music or what you think you know, and guess a little bit," she encouraged students. A girl began talking about how she wasn't sure if she could pronounce the name of the composer, but she really liked the piece and was hoping she would be able to study it during her piano lessons.

Other students began volunteering information, such as "It's by Beethoven," and "He can't hear." Anna went on to tell the story of Beethoven and how, although he was deaf, he heard the music so perfectly in his head that he was able to write it down and even conduct a symphony orchestra. After one performance, one of the violinists motioned for Beethoven to turn around so that he could see the wild adulation and the audience's standing ovation. Anna continued:

> People were standing and cheering and applauding because the music was so wonderful. He would never have known how people responded to his music had he not been told to turn around and look because he couldn't hear.

One boy hypothesized that Beethoven could conduct the pieces despite his deafness because he could feel the vibrations.

A student asked if Beethoven was "the one where his parents forced him to play, and his dad hit him?" Anna went on to explain this part of Beethoven's story, how Beethoven's father made him play in bars and restaurants, took all the money they made, and used it to buy alcohol. "His father was an alcoholic. He was addicted to drugs. The drug was alcohol. It ruined his life, it messed up his brain and ruined his life." Some of the children seemed incredulous. "What?!" they exclaimed in surprise. There were audible whispers of "Wow!" or "Gosh!"

as if students could not believe Beethoven's father could have been so cruel. One student responded that Beethoven's father should have gone to DARE (drug awareness) classes. Other students wondered how Beethoven lost his hearing. Anna reminded the students that this was such a long time ago that no medical records were kept, so we can't be sure exactly how or why he lost his hearing. One student hypothesized that maybe he lost his hearing as a result of the abuse he received from his father.

The students were familiar with this piece, "Für Elise," because it was used in a commercial for a local appliance store and for a McDonald's restaurant commercial. "Even today on TV commercials, 300 years later, they are still playing his music. Now, music that lasts that long [with] people still [liking] it has got to have some quality to it, right?" Anna continued to set up a second listening of the piece:

> The music will have three different kinds of feelings in it. Sometimes the music might make you feel sad. Sometimes the music might make you feel angry or mad. Sometimes there are some happy parts in the music, too. You listen and see if you can tell. Considering all the things that happened to Beethoven, you can understand why he would feel certain ways. Let's see if he gets those feelings across.

Anna went to the piano and played "Für Elise" for the students. They listened attentively, eyes on the keyboard and her fingers. There wasn't a sound from the students until she finished, and then they applauded with genuine appreciation, and occasional comments such as "that was really pretty" were audible through the overall murmur of the group. Anna then moved the group into a discussion of the message communicated by the music. She stated that a student in another fifth-grade class asked if there were any words to "Für Elise," and that another student felt that Beethoven didn't need any words because he was able to get across how he felt in the music. Anna asked the students if "they got a message about how he felt" through his music. The students broke into speculative chatter, sharing many ideas about their interpretation of the music. One student was sure he heard "the mad part."

Another student commented that with Beethoven being so talented and his father being so mean, Beethoven had two choices: either not to play the piano at all or to keep playing and get better. There really was no choice at all. He had to keep playing because his father would beat him if he quit. Another student asked: "When Beethoven wrote the music and played it, did he have any idea that 100 and 200 years later, people would still be listening and getting something out of it?"

Anna worked on musical literacy and appreciation with students in all the grade levels. At the first-grade level, Anna introduced Brahms' "Lullaby" and Saint-Saëns' "Royal March of the Lions." During one class session, the first graders had an opportunity to choose an activity that they would like to do. Richie asked Mrs. Spaulding if they could "rock the baby" during class. What this meant was a request to listen to Brahms' "Lullaby." Although Anna had intended to introduce Saint-Saëns' "Royal March of the Lions" for the listening lesson, she altered her plans to accommodate the students' interests. As it happened that day, the children had come to music class directly from recess, and so not only had their coats and jackets with them, one little girl also had three stuffed animals. These animals were passed out to her choice of friends, and the music room's "Garfield" cat was given to the boy who suggested the activity.

As the students listened to the cassette recording, they rocked the stuffed animals as if putting a baby to sleep. After listening to the music once, Anna had them pass their animals to a friend so that others would get a turn. Then they listened to the lullaby again. Class time was over as the song completed for the second time, and Anna spoke in a gentle whisper "Shhh. The baby is asleep." She then gave directions for returning the "babies" and leaving the class in two quiet rows.

That students retained what they learned in Anna's classes was evident during exit interviews. Cliff reported that first graders "hear stories about people who have made famous songs." When I asked Cliff if he could remember anyone who had made a famous song, he responded "Mozart." Lacey remembered watching The Nutcracker Ballet videotape that had been shown in music class several times and that Clara, the main character in the story, was "pretty" and "dreaming." One other first grader mentioned Mozart, and another spoke of "The Lion Song" ("Royal March of the Lions"). First-grade students brought up "do, re, mi" (the diatonic scale), "making your hand do this" (Kodály hand positions), and specific instruments when asked what they learned, did, or enjoyed in music class.

When the fifth graders were asked during interviews what they learned and most enjoyed in music, six mentioned Beethoven or "Für Elise," five mentioned Tchaikovsky and The Nutcracker, and others referred to Bach and Mozart. Students who mentioned "Für Elise" talked about it in the context of what they most enjoyed about music class, commenting much as Roger: "Sometimes at the end, if we have time, she'll play the piano for us. I know that a lot of the people around me, we always ask for her to play 'Für Elise.'" Shelley stated: "I like it when she plays this one song on the piano just for fun. It's really pretty. 'Elise' or something. I wouldn't mind if she played that every week, but she doesn't though."

Not only did students show evidence of retaining what they learned form music class, there also was evidence of this musical knowledge being applied to nonschool contexts. Sherry, a fifth grader, spoke at length about listening to music at home:

> It's really amazing like when my mom plays this old tape she had from a long time ago, I can tell the composer usually. This might

> sound funny, but everybody now likes rock and roll. I do, too, but I like to go back, and I like a lot of Beethoven's work my mom has, and I love them. Maybe just when I'm going to sleep, she'll put in a tape or a record and it puts me right to sleep. I just like soft music and sometimes loud music, that some composures [sic] do.
>
> Some of my brothers might play a song from a composure [sic], and I'll tell my mom "I know that."
>
> When it sounds familiar, it just sounds good. And when you don't really know it at first it's not so--you know, you're not relaxed to it. You gotta go, "Well, what's going to happen next in the song?" And when it gets loud you're like up, and when it gets soft you're down, and then it gets up again. And then, most things you know, like Mrs. Spaulding's teaching us when we listen to things. We know some of their songs and we know what's going to happen next because we listen to them a lot, and it's fun.

Other students commented on their appreciation of the musical repertoire they were developing in Anna's class. Fifth-grader Jessie stated: "I like Tchaikovsky's music for the Ballet of the Nutcracker."

One fifth grader explained that music was not really helpful. Possible exceptions to this opinion included getting older and playing an instrument in middle school, joining a choir, or singing what you have learned for your parents.

> Jessie: If you have a job to do music, it could be important, but it could not be important.
>
> Shelley: If you heard music, you'd be able to know what it was. If somebody said they liked it, you'd be able to tell them what it was.
>
> Mary: If you have a kid, and they come home and they ask you like things about music . . . , you could have told them because they didn't listen up in class or something. So it might help whenever you have kids in music . . . like their homework . . . , but basically, that's all you really need for music. So music can help you in some ways, but in some ways it can get really boring and everything. But me, I just love music.
>
> Peggy: Next year, it will really be helpful in the middle school because they have a band there. So you'll know the different pitches of the recorder.

Kimmy commented on the importance of music "I think it's probably important because it may help me in the long run, like in middle school. . . . If I don't want to take band in middle school, then it's of no use to me. I'm like 'Well, who cares?'"

Serafine (1986) noted that much of students' musical understanding or education is developed outside of school in nonacademic settings:

> The acquisition of such style understanding occurs . . . through oral transmission and constructive activity: Young people buy and share records, talk about them, compare different artists, and stay in touch with the latest developments in the style. (pp. 328-329)

This knowledge acquisition of contemporary rock music was clearly evident during interviews with fifth-grade students, and to some extent, present with the first-grade students.

During the interviews, I asked students what specific songs or composers they remembered or particularly enjoyed from music class. It was not unusual for answers to be prefaced with long pauses when students were trying to recall the names of composers or musical literature they had learned in music class: "I'm trying to remember the name of it. Elise or something." Or, "It's . . . I can't think of it right now, but it's the Nutcracker, part of the Nutcracker." And, "She'll usually play that at the end of the class," meaning "Für Elise." In dramatic contrast to these hesitant answers, when students were asked if they listened to the radio or cassette tapes at home, they were much more at ease and vocal in responding with vernacular knowledge of popular music: New Kids on the Block, Paula Abdul, Janet Jackson, M.C. Hammer, and Milli Vanilli were mentioned frequently. When asked what songs she enjoyed singing in music class, Kimmy mentioned "Liberty Tree" and "The Star Spangled Banner," but stammered when trying to remember any others, finally stating, "I don't remember." In contrast to her hesitant responses above, when asked, "Do you have favorite songs or groups from the radio?," Kimmy launched right into the discussion: "I like Milli Vanilli. And one of my favorite songs is 'Blame It on the Rain.' And I like Bobby Brown."

Most first graders did not articulate a strong tendency toward listening to music out of school. It seemed they listened to the radio or tapes because another family member initiated the playing or listened. If current popular artists were mentioned, it usually was because older siblings were rock music fans. Johnny spoke of Michael Jackson, although he said he hadn't "heard the song in a long, long time since I was a little kid."

One of the most striking things about Anna Spaulding's pedagogy was the positive atmosphere she created in each of her classes, no matter the grade level. Students' thoughts and ideas were sought and respected, and it was a safe environment, one in which taking musical risks was nonthreatening. Fifth-grader Sara explained what it was like. She felt that music class was a lot of fun and that none of the activities were particularly difficult, at least not in the same way that math was difficult for her. She isolated the pitch matching/attendance routine as the only activity that made her somewhat uneasy:

> You might get a little bit nervous . . . , but everybody else has to do it so . . . you're not so nervous when you know everybody else has to go through it, too. But nobody picks on you after, like if you don't do real good, nobody says "Oh, you're so stupid, you can't sing." Mrs. Spaulding won't let that happen in the class.

Anna had a strong commitment to creating a positive classroom environment and did whatever she could to ensure that students would have successful and rewarding experiences in music class. She would go out of her way to be sure that children had a chance "to shine" whenever they could, to "make the kids important in the eyes of their classmates." Sometimes this occurred through the students' performances, either individually in front of their own class, or as a class in front of other students in the school. Anna explained that the students enjoyed coming to music class because they did not feel threatened, and she placed the importance of their feelings into a much larger context than her music class:

> It's a nonthreatening situation to them. I would like to spend a half hour a week going someplace where I'm not threatened, where I feel successful, where my efforts are appreciated, where I'm accepted for what I am, and I do things that are fun and enjoyable.

Anna's was genuinely warm toward students and her student-centered philosophy evidenced itself in a myriad of ways in music class. She smiled as she spoke to students, called them by name, and gave them a lot of positive reinforcement and verbal praise. In general, Anna attributed students' positive feelings about music class to the class environment she tried to establish at each grade level. Students often stopped by Anna's classroom after classes to share information with her. They told her about musical activities they were engaged in outside of music class. Anna felt that this was their way of communicating that music was important to them and that they enjoyed what they were learning in music class.

Evaluating Students' Learning

Evaluating students' learning and progress was a regular activity for Anna. Each week she used the attendance procedure to check students on some type of performance skills and their progress. Generally this was pitch matching, but it might also have been a performance on the recorder or clapping a rhythm. No matter the task, students were evaluated on their performance. Anna used a record keeping system in her grade book such as Y/N for yes/now (e.g., Can the student keep a beat?), or + / - for pitch matching. Anna had no system for giving students *formal* feedback on their performance, but she adjusted her lesson plans accordingly, for instance, spending an extra week with the first graders on keeping the beat because their performance was inconsistent.

She also might make a personal comment to individual students if their performance had improved over several weeks.

While evaluation and recording were done consistently, formal reporting to parents or classroom teachers was not yet being done when this study was conducted. This was due in part to the fact that the program was relatively new, and music was not included on the district's report cards. Although Anna hoped music would be added on the report forms, it then would be her responsibility to check 1100 report cards three times a year! She and Esther were still working on some efficient way to deal with this problem; both felt that getting music on the report card was important because this would communicate to others the legitimacy of music as a subject and gain "some respectability in the district." This was a way of "going public with what we do." Even if Anna had the classroom teacher mark the students S or U (satisfactory or unsatisfactory, the grading system used at this school), she felt that this was neither specific nor meaningful as assessment in music.

In the meantime, Anna and Esther wrote letters (by grade levels) to parents, communicating what kinds of things were covered in music class each semester. These letters went out at conference time or semester break. While these letters did not give parents information on their child's ability, progress, or performance, at least they communicated what concepts and musical literature were emphasized and what kinds of performance activities students had been engaged in in music class.

To assess students' prior knowledge and background experiences, Anna stated simply: "If I wasn't sure, I would ask them." For example, in introducing the concept of "overture," she would ask the students if they have ever heard the word before, where they heard it, what they thought it meant, and if they could give her some examples. In this way, she can determine some degree of their understanding. "Then you find out where they are and you build on their conceptions or their misconceptions." Anna thought that assessing the prior knowledge of the class was an important part of teaching and she continually assessed groups in a variety of ways. She often would assess students' knowledge and experiences by having them perform or show her what they can do, or by asking questions. She and Esther, for the most part, assumed that the students' prior knowledge was pretty much "nil since there wasn't a music program" before. As students gain more musical experience, assessment will become even more important.

Anna identified some major misconceptions that students have about music:

> They don't understand the idea that music is a discipline on its own, with its own vocabulary, its own way of thinking, its own set of patterns, its own form, its own language . . . its own intelligence. It's a musical way of thinking.

Rather than treating music as a course or discipline like math, science, or reading, Anna felt that most people treat music as "merely something fun to do if you've got spare time." With regard to particular concepts that students might misunderstand, Anna felt that young children have a hard time understanding the concept of melody, even though they work on it all the time. They might clap their hands or tap their feet and think they are creating a melody when there is no melody involved.

Anna anticipated that the most common response students would give when asked the question "What do you learn in music class?" would be "Oh, we just learn about music." She felt that students might say they learned songs, learned about composers, and how to listen to music and play instruments. Older students (fifth graders), she thought, might be able to verbalize more specifics such as Tchaikovsky and The Nutcracker Ballet or how to play B, A, and G on the recorder. She *hoped* that students would mention the elements of music such as melody, harmony, and rhythm.

Anna thought that any discrepancy between what she hoped students would learn and what students actually might say would be due to the fact that students equate what they learn in music with what they *do*. "So, if you're singing songs, they say you 'learned songs.' They may not say, 'we learned how to produce a vocal sound that is pleasing to the ear.'" While Anna had all of these things in the back of her mind, she did not expect students to be able to verbalize their musical understanding very well. But, it seemed from the interviews that many students were quite articulate about what they learned.

Creative and Critical Thinking in Music

The term critical thinking is prevalent in discussions about good teaching and effective learning. Anna defined critical thinking in music in terms of examples. If a student were to compare the overture of Tchaikovsky's Nutcracker to Rossini's William Tell Overture through analysis and description, and be able to support a personal opinion or preference with examples from the music, then this would be critical thinking. It was difficult to see that kind of critical thinking in music class because, according to Anna, it has not "been observed yet."

> You can't get inside their minds to know what they're thinking unless there's some way of asking them or having them express to you what they're thinking, which I haven't done. They've just made choices; they've made decisions, they've chosen this instrument over that instrument.

Anna anticipated that critical thinking would manifest itself better when the students had had the opportunity to create their own musical compositions, meaning that as the year progressed, students would have opportunities to play variations of "Mary Had A Little Lamb" on the recorder or add some accompaniment. For example,

> I can see critical thinking evolving as an artist paints a picture or sculpts and as a music performer expresses himself through playing a piece on the piano or through composing something. And I don't think we're to that point yet in elementary music with most of those kids. I would be very surprised if they've done much critical thinking, but it is possible.

Anna defined creativity in music as "any effort that the child has on their own to express themselves in a unique way, in a way that came from their thoughts without modeling or imitating somebody else." Anna admitted that it was difficult to be accepting of any and all efforts at creativity, but that is exactly what has to be done because "one raised eyebrow" indicating that this isn't the right answer, and you have "squelched" the creativity, and the student may not try again. An example of creativity in the first-grade class was the opportunity for students to demonstrate their understanding of AB form through creative movement. Students demonstrated two different movements, and as long as "section A was different than section B," Anna accepted all expressive responses.

Anna believed that children of all ages can engage in critical thinking and creativity. The younger children might not display the same in-depth understanding as the older children, but they all have opportunities to engage in these processes. Adults need to alter their expectations according to the children's age because the level of understanding and complexity will vary by age. Anna's ideas express a strong developmental theory where a spiraling curriculum seemed illustrative. She taught the same concepts at every grade level. Each concept and element of music was taught "again, and again, and again but at varying levels of complexity." There were important implications for her own teaching, Anna recognized:

> I think it [critical thinking at all grade levels] can be done. I don't have any great ideas on how or what they are, but I'm sure that it could be. . . . So if it can be, then don't you think [we'd] better start doing it?

Music in Interdisciplinary and School Contexts

Anna had a thoughtful solution to the problem of schools' requests for public performances. She adamantly refused to prepare a special program around an artificial theme or holiday. Instead, she felts students' musical performances should be a public demonstration of what the children were learning in their music class. Therefore, her second- and third-grade classes did a spring performance demonstrating their ability to sing, do creative movement, and play instruments. This performance was very successful, with so many parents, grandparents, and siblings attending that there was literally standing room only. At least eight parents manned video cameras, while untold numbers of flash photographs were taken throughout the performance. The school principal attended as did the classroom teachers. In one public performance, Anna was able to reach a wider audience than she had the entire year.

Time was so precious that Anna and Esther had differing ideas about what to do in accommodating the holiday seasons. Each month lent itself to some type of special music (Halloween, Thanksgiving, Christmas, Valentines Day, spring songs, etc.), yet if the music teachers let the school calendar and seasons dictate their music program, it would be difficult to cover a curriculum built around developing musical understanding. Esther dealt with this by not veering off to holiday or seasonal types of things.

Anna, on the other hand, felt somewhat torn and compelled by public expectations about these matters; also, she had a personal preference to get involved with holiday things. She felt that students were highly motivated to learn seasonal music and that she could get a lot of participation from them. However, she chose her repertoire carefully and found good teaching opportunities in the seasonal songs to teach authentic musical exemplars and meaningful concepts. She worried that her students would not get the depth that Esther's might, and that by choosing to do holiday songs, she was choosing not to teach the students an ethnic dance or eliminating some performance opportunities from the upcoming program because her students wouldn't have time to learn extra movements to coordinate with the songs they had learned in music class.

Anna felt that the ideal time to have a performance was after the first semester of school, approximately midyear, because "there are not a lot of other things going on that need to be worked around." Although there was always the expectation of a holiday program in December, this was not an ideal time as far as Anna was concerned. The choice of music can be difficult, and Anna tried to focus on songs that were "wintery" or international to keep music class or programs "as non-Christmasy as possible." After the repertoire is worked out, rehearsal time was another serious problem. "The time involved in preparation, and time taken away from classes, is just phenomenal." For these reasons, Anna felt that February was a better time for a public performance. Another possibility was toward the end of the school year when students have developed a large repertoire and have engaged in many activities that they could perform without extensive amounts of rehearsal time. This was also a good time of the year to showcase fifth graders who were not always "particularly prone to public performance" as a part of their graduation ceremony to middle school. However, in both cases Anna felt that these performances should evolve naturally from the types of things the students were doing in music class. Anna felt that the purpose of these performances should be to

> make the public aware of the kinds of things that are going on in music class. I don't feel we need to entertain the public particularly, as we need to inform them. And so I would hope that any kind of performance would be very informative.

Anna's music classes went far beyond what many of our conceptions or experiences of music class because there was substantive learning going on beneath the surface of what ostensibly looked like performance activities. That many students could verbalize about this attests to Anna's success in teaching musical concepts. Each 30-minute lesson was composed carefully to deliver the most musically sound opportunities possible for students in their small allotted time. For example, consider some of the activities in the first-grade classes. During October, Anna taught the children "Old Mrs. Witch," a simple song, but one that the children were highly motivated to sing, given that Halloween was only a few days away. Within five minutes the children learned the words and creative movements for the three verses of this song, and a student shared her observation that these verses contained rhyming words.

Anna then introduced three instruments to the students: the guiro, the triangle, and the tambourine. She presented these instruments emphasizing the different materials they were made of and how this changed their tone color. "Hear the tone color of the *metal* triangle? Very different than the tone color of the *wooden* guiro." She described the tone color of the guiro as short (also relating this wooden instrument to the wooden sticks which the first graders also had played), while the triangle was described as a vibrating instrument that will keep ringing until, as a student finished the statement, "you put your hand on it."

After a few minutes discussing the tone color and the categorization of these instruments, the children had an opportunity to take turns playing these instruments while the class sang the song again. Three students stood in front of the class as the "leaders" and played their instruments at the appropriate cue. Nine students had an opportunity to play the instruments during this class period. A few more would have been able to have done so had a fire drill not taken up several minutes of their class time. Within ten minutes, the children learned a new song (including words, melody, and creative movement), learned about the tone color and how to play three different instruments, categorized these instruments and compared them to instruments they had previously experienced, and learned how to play these instruments "on cue."

During this same class period, students also sang "Halloween's Coming," a call-and-response song in which students had an opportunity to create their own verses. The basic lyrics were: "Halloween's coming. What shall we do? We'll have a party. That's what we'll do," with students echoing back each line after the teacher sang it. The children volunteered appropriate lines such as "we'll go trick or treating," "we'll wear our costumes," "we'll have a parade," "we'll eat candy," and "we'll eat cookies." While these may seem like simple opportunities for students, they made a big impression in class. First, many students had ideas for lines for the song. At one point at least ten hands were up. The creativity/thinking skills involved in generating appropriate responses to the theme should not to be ignored. Also, the genuine excitement of the children when their contributions were used was contagious. One little girl, Lacy, just about burst with smiles as the class sang a verse she contributed.

When discussing curriculum integration, or the possibilities for Anna to integrate the music curriculum with classroom teachers' activities, Anna had a timely example of why integration does not happen very much in this particular school. At the time we were having this interview, the science project study group was having everyone at the school study rainbows for two weeks. However, no one came to Anna and asked if there was any way music could be incorporated into the project. Even if she had been asked, Anna was not sure she would have responded by changing her music curriculum.

She explained that although she had a file folder filled with songs about rainbows, she "would need to have a better reason to sing a rainbow song than just the fact that everybody's studying rainbows." She explained that she would not use her "precious half hour of music time" to sing rainbow songs unless the rainbow song had a musical concept in it that was "appropriate for their musical development at that time." For example, with the first-grade classes, Anna was teaching the "do, mi, sol" intervals. If a rainbow song had those intervals, then it would be fine to use the song. She was very willing to look through her folder and determine if any of the songs were appropriate for where the students were musically. If there are concepts she could teach using such songs, then it would be fine with her to use rainbow songs.

However, "because we're so strapped for time, the time we use in class really needs to be musically sound. And you just don't sing a rainbow song because you're studying rainbows in science." Anna likened her stance on curriculum integration to her position on programs. She did not have topical themes such as "spring" or "birds." She wanted her programs to be examples of "the kinds of things we do in our music class, and songs and instruments and performances and movements that illustrate the kinds of concepts that we're trying to teach the kids." Also, she would have been perfectly willing to spend time making cassette tapes of these rainbow songs had the classroom teacher wanted to play rainbow songs in the classroom. However, no teacher ever requested her input on such matters..

Although she was not a fan of thematic integration, there were many instances of conceptual integration in Anna's music classes. For example, she asked her fifth graders about categorizing instruments. To Anna, this ordering was "a thinking process that's done time and time again in other content areas. Now that kind of integration I think is very, very necessary and can be done almost easier than integration of topics." With younger students, Anna consistently referred to letters, syllables, spellings, definitions, and counting. In this way, she felt that children were getting a meaningful integration of important thinking skills and skills application without "losing the importance of what I'm teaching in music."

This type of integration generally came out "naturally" as Anna taught. She said that she rarely sat down and planned how to make this integration happen; "it just sort of comes"-- most likely from her many years of teaching experience. These general skills (e.g., reading) Anna easily integrated. She found it nearly impossible to integrate more specifically because there were virtually no opportunities to communicate with the classroom teachers in her two buildings. She couldn't possibly be aware of everything that was going on in each building and in each classroom, and this was a frustration for Anna. Most teachers never come to Anna to ask for tapes or resources to supplement music time with some musical activities in the classroom. "They're not knocking down my door to try to figure out what I'm doing here or to integrate what I'm doing with them," she said. However, she kept hoping that sometime in the future, a teacher might assign students to write a biographical report and encourage them to research and write about the lives of famous composers.

One final area of integration that occurred was seasonal. Anna was willing to choose songs about ghosts, pilgrims, winter holidays, and valentines at the appropriate time of year because she had selected songs which she felt illustrated worthwhile musical concepts. There were many opportunities to integrate within the realm of Anna's own music classes. One idea Anna had was to teach a bit of music history and biographical information about famous composers by featuring their work on the anniversary of their birth. However, this idea had not worked well. Anna questioned whether this was educationally sound. Consequently, in reflecting on the issue of integration, Anna stated that there was a lot of "integration within the realm of music that I haven't even explored yet, let alone integrating with the content areas in the rest of the school."

Even with all that students learned about music in Anna's classes and the positive dispositions they developed toward listening to, creating, and performing music, most of the students (even the little ones) valued and understood music hierarchically. Sadly, this reflects the prevailing attitudes and practices of general education and the public toward music education. For example, when asked if music would be an important thing for Zork to experience (an imaginary creature from outerspace used to prompt students' responses in interviews), most students responded enthusiastically, "Yes!" But in the context of other subjects, the response to this question was different, despite positive personal experiences. For example, one fifth grader responded: "Well, in relation with other things, no [music isn't all that important]. Like with math and music, math would be more important." When asked why, he explained: "You'd use it more. Reading you'd use more. So out of the different subjects and things that you use, probably music would be kind of at the bottom."

Even though first graders loved music and learned a lot about it, when ranking the value and importance of music among other school subjects, they responded in very similar ways as the upper elementary students. Thus, no matter how expert and dedicated the music teacher, nor how substantive the content and activities he or she may present, the allocated time and attention given to various subject areas in the school curriculum may be the most profound lesson that all students learn. Given this was evident already in the first grade, it apparently doesn't take very long to learn this lesson nor for this lesson to usurp the few but meaningful lessons learned in music.

Esther Bromfeld's Music Classes[5]

Because Esther Bromfeld taught in the same school district as Anna Spaulding, and both worked closely together in planning their music curriculum on a weekly basis and talked substantively about their practice, this section will focus on some of the unique aspects of Esther's thinking and pedagogy as a music teacher. After presenting a short biographical segment, a fifth-grade lesson will be presented in detail to demonstrate one of Esther's typical 30-minute music lessons; this description also balances the primary-level lesson presented earlier that Anna Spaulding taught. Then I will discuss how Esther defined meaningful musical content, pedagogy, and learning and will share some of her "Jeremy stories" that she used to gauge what she thought students were capable of understanding and doing in music.

Who Is Esther Bromfeld?

At the time of this study, Esther Bromfeld was 34 years old. Like Anna Spaulding, Esther took piano lessons throughout her youth. She said there was no elementary music program when she was a youngster, thus she had little formal training in music other than piano lessons. By the time she was in high school, Esther did not take vocal music or choir because her friends were not in choir. That was the only reason she did not take vocal music at the time. "I laugh. It's so funny now that it's pitiful." She elaborated on how this made things difficult for her in music when she got to college:

> There was no connection with it in my life anyway. I didn't have a battle because I had never had elementary music or junior high music. So why would I sing? Where it was tough, though, was that I didn't know how to sing in college--even to match pitch. So, I took

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[5] Unless otherwise noted, the original data selectively reported in this section were collected by research assistant Gary Rackcliffe from classroom observations and interviews with Esther Bromfeld. (T = Teacher, S = Student)

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> piano lessons and majored, and got my bachelor's degree in music education and my master's in music education.

Esther also pursued special training in Orff and Kodály but questioned the value of these methods in terms of what could be reasonably accomplished in a 30-minute music lesson once a week. "I often say to myself, 'Do I have to know those [methods]?'" She continued:

> I wonder if it gets in the way of learning . . . the way we do them in these little, short, 30-minute periods. In the real Kodály method, they're an integral part, and you use them all the time. They have music every day. But in this situation, I question them myself, but it was a decision we [the district's music teachers] made, I guess, and I'll stick by it.

When asked if she had ever taught music anywhere other than in elementary school, Esther responded that she had taught piano lessons and was still doing church choirs, from three-year-olds through high school. "We divide it up, but they mostly sing together because it is a very small church, and we don't have enough to perform separately." Esther also said she had taught in nursery schools and organized several after-school music programs (special choir groups and musicals). When she taught in another school district, Esther said she finally "got smart" about after-school programs. She found it more valuable to "work in" more music education through community education because "then when the parents paid for it, they made sure their children came to rehearsals. And that worked out nice, and plus, I got paid . . . which was a real treat."

Esther said she would love to have students three times a week, even twice a week, "but the way my job is set up, if I saw them twice a week, if I were in one building, I would have a choir after school, probably through community education." Esther thought it would be good to have a performance-oriented program with choirs and musicals after school because she felt she couldn't emphasize performance for the general music education of all elementary students.

> So, that would broaden the music education for the students in that school who wanted it and would give them a choice, which is what I want them to have . . . to seek out musical activities. But I can't, working in two and three schools. I can't provide any for them to seek out. . . . I am not willing to run two different choirs at two different schools after school.

Esther said if she had more time, she also would love to be more creative and active in developing her own musicianship by accompanying community musicals or by getting involved in playing with a jazz band because she felt she had "the background; I just haven't done it." For the time being, Esther focused on teaching church choir and for a very interesting reason.

> The only reason I do church choir is because my son is of age, and no one else would do it. If someone else would run the church choir, I would graciously get out. Just because enough teaching music is enough teaching music, and I have even thought of changing churches for that reason.

Esther hated to move or change churches for personal reasons because she said that her five-year-old son, Jeremy, received no music education as a kindergartner in public school. "So, if he doesn't sing in a church choir," he would get little exposure to formal music instruction, which Esther valued highly--not only for her son but for all children.

Anna Spaulding thought musicianship and self-discipline were important things for music teachers to develop, and she also spoke of the importance of understanding music as a discipline. However, Esther was more adamant that those who teach music must know and understand the content they are teaching as well as how best to teach this content. As one example, Esther spoke of a third elementary music teacher who was hired after Esther and Anna and also involved in the music teachers' weekly planning sessions. While this teacher had a strong musical background, a degree in music education, directed a Sweet Adeline choir (women's barbershop quartet), and had won national awards, Esther worried about the quality of music instruction this teacher offered students, given the kinds of interests and concerns this teacher inevitably brought to their weekly planning sessions, which had little to do with substantive content or student's learning.

> When we have our planning sessions, she says things that I would imagine a student teacher might say. She said, "I did this, and the kids really liked it. I did this, and the kids really had fun." And I want to say, "What did they *learn?* It is good that they had fun with what you were teaching. [But], what was the *goal,* what was the *concept* that you wanted them to learn out of that fun lesson that you gave them?" I want to say that over and over, but people could get sick of me, and I have to be careful.
>
> I would imagine that a new teacher coming in would be so happy to get through the music session and not have anyone act obnoxious and do songs that they seemed to like. . . . You know what I mean? Maybe you don't get to that next point. You're just worried that students will have fun, and that they will like it, and that they will participate, and that they will leave and not be obnoxious in between.

Esther suggested that a teacher may understand her subject deeply but not have "a deep enough understanding of *teaching* the subject."

Another thing that concerned Esther was the temptation for music teachers to focus more on lyrics than the music itself, or to treat contemporary or folk music without any connection to classical music. This was a particularly acute problem when trying to integrate music with history or social studies. Esther mentioned a new middle school music teacher with whom she had been conversing about ideas for developing a nine-week unit on American music. Esther suggested that studying African music to plantation calls, spirituals, blues, boogie woogie, and then the progression of African American music into jazz and rock would be interesting. But, "you know how much you can do with jazz in itself, which is American, plus musicals, and the classical world in American music. Now that could be a nice nine-week course" in the middle school. But Esther suggested that her colleague had not planned to include any

European or classical music to demonstrate other musical roots and influences on American music.

She said her colleague also wanted to include protest music of the 1960s, as in studying the music of Joan Baez, Bob Dylan, and others. What Esther took issue with was the teacher's strong focus on the lyrics or social messages, not on the music.

> [The middle-school colleague] said, "I think we need to bring them in as American music and talk about the words that they sang and how those words were important for the time when we're talking about the Vietnam War and protest." She said, "That is where I will bring in the higher level thinking."
>
> Well, no, that is where we are talking about *words* expressing feelings about the war and about the social times. . . . Those are good and important things, but it doesn't have anything to do with *music* whatsoever. They happened to put it in a song instead of a poem, but it was just. . . . I mean, it is not the only--of all the [possibilities], that is where they saw the higher level [thinking], and it wasn't even connected with the *music* part. It was connected with the *words*.

Esther suggested that she would not want to separate the history of African-American music and its influences on American music from Anglo-European classical influences as well. She suggested one could start such a unit with the song "My Country Tis of Thee" because it is a hymn, and the hymn style was developed by American composers in varied and complex ways.

> A hymn style came from the European protestant world. In America, we take the familiar hymn tune . . . or style with a chordal accompaniment, and we add words about the love for our country, which is an important thing that we did when our country was first being started because we needed to feel close in order to help it to grow, and we have all these nice patriotic songs. The words are patriotic, the music is hymn style. It is a nice song, we teach it, we learn it, we talk about that connection.
>
> Maybe someone like Charles Ives used that simple hymn tune and made his theme and variations on America from that. Even though it is a hymn with a composer, it is a kind of a folk style, you know? It came from the people, and then you could talk about Charles Ives' themes and variations and how the elements are changed.

> So, I would like to see you take a simpler folk or hymn style music and then talk about how maybe someone else developed it into a more complex, intellectual, sophisticated [work of music] . . . because all of that is "feelingful." But talk about what you can do with the musical parts, not dwell on what the words express for America. It has to be talked about, but let's also go on into a deeper musical world. If you were taking the protest songs, would you ever hit Dixieland jazz that is nonvocal? Even very very contemporary jazz which is full of mixed meter and polyrhythms and atonality? Or, would you be stuck to the one, four, five chords and what do the words mean to our society? You need them [words] because that is what the composers used, and they are important, but that is not the end of it.

Esther made a careful distinction between what was social studies or the appropriate use of music and other art forms in the study of social groups or history and what was the legitimate study of music. She based part of her argument on her knowledge of students' prior knowledge and likely school experiences in music. For example:

> She [the middle school teacher] immediately wanted to sing all the patriotic songs and base her curriculum on that. And my thought is, they can sing those songs in *second* grade. They are way beyond that. What about some of the electronic music that is going on these days? What about the real dissonant contemporary music that they could follow the rhythms on, and I think they would really enjoy it.
>
> I think that so many times we keep [students] at such a low musical level, and then we wonder why all they do is go to rock concerts or folk music concerts where the music is not more than four minutes long. Their musical interest is four minutes long. Maybe it repeats and repeats because there is a story, but the story and the words are not the music. That is a poem. They are not being attracted by the music. They're listening to the story, the words. But because of the timing [time allocated to music] we have and the programs that don't follow through or carry through, we keep these kids at a much lower level of musical understanding than they could be.

Esther also based her argument on musical grounds. She said that she would feel very frustrated as a music teacher if she had to "stop at the songs or words" without introducing students to more sophisticated musical progressions, styles, and comparative study. Studying music requires much more than learning related songs and lyrics in social or historical context. In the above

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example of developing a nine-week unit on American music, particularly folk music, Esther analyzed the potential weaknesses of the middle-school teacher's suggestions on *musical* grounds:

> If you're talking only in elements of music, there is not that much of a difference [among the proposed folk music to be studied]. It is a guitar accompaniment, it is a single vocal melody, the chords might have a seventh added to them, but I doubt that there are big, complicated, hard chord progressions. You know, it's a verse song. The form, you don't have a middle section that develops and takes this idea and puts it in minor, and puts it upside down, and adds in a counter melody. You have to understand the melody, the strumming accompaniment, verse after verse after verse, maybe with a refrain, simple AB form, maybe ABC in a few songs. Musically, you're not progressing.
>
> I think maybe a good way to say it would be . . . like in literature. In reading literature, there is a lot of good literature written at a certain level, and the choice is, do we want to read all of this literature, or do we want to move on to another kind? You have to make a case for it . . . a choice. So, maybe we had better move on to something that is harder literature to understand, and you have to think about it and ponder it, and find all the hidden symbolism and all that stuff as opposed to something that is very clear. Even though the clear stuff is good, we have to make a choice. Let's move on.

Esther also spoke a lot about how she and Anna tried to educate classroom teachers and principals about understanding music as a discipline.

> I have talked about the teachers' and principals' perceptions of music as far as thinking of it as a real subject and realizing that we have goals and objectives, and that, yes, we do teach even when we're in half of a room crowded in the closet and we're not just for fun, for entertainment. This is a curriculum. This is hard for some people [to understand]. But on the other hand, they like what they see me doing, and they like what they see Anna doing, so they like us and know that the two of us work hard. So they are supportive. Hopefully, that will eventually turn into "we support *music*."
>
> Sometimes it feels hopeless. I mean I still like what I am doing. I can give it some degree of importance, whether it is artificial or not. But sometimes it seems overwhelming that I am going to actually change things, get any of the teachers or administrators thinking differently [about music].

Esther went on to say how she had found it politically productive to talk to teachers "using the same words that they use to make their subjects important," even though she believed that some of this language was not that important, or jargon at best. "But because they think they [the terms] are important and the administration thinks they are . . . , I apply those same words to the subjects we're using, and I see a reaction." One example that Esther used with classroom teachers was Bloom's taxonomy and how learning in music related to the cognitive, affective, and psychomotor domains, particularly in terms of analysis, synthesis, and evaluation as "higher levels" of thinking. However, she doubted that merely adopting the same language and explaining how this was exemplified in music really was all that helpful in changing colleagues' perceptions of music as a legitimate, challenging, worthwhile area of study in the school curriculum.

To get a better sense of how Esther helped students develop musical understanding, a detailed 30-minute lesson for fifth graders follows, which was taught on December 15. Also, highlights of another fifth-grade lesson immediately following this one are presented for comparison and elaboration.

Sample Fifth-Grade Lesson(s)

9:55 a.m.

The fifth graders enter the music room and quickly find their assigned seats. As the students enter, Esther Bromfeld starts playing the Overture to The Nutcracker Ballet on the tape recorder. There is little talking as the students seat themselves, and they seem to be listening intently to the music.

The teacher moves to the center of the room, holding a piece of chalk, and without saying anything aloud, mouths the words, "Watch the chalk." She turns to the chalkboard and writes a large "A." As the music changes, she writes a large "B." When the music changes again, she mouths the word "bridge" and draws a curved line from the top of the B to an A. The music returns to the original flute theme. Then the music changes again, and she draws another bridge to a large "C." After the C section, the music goes back to the A section, and the teacher draws a repeat sign. As the music repeats, she points to the sections on the chalkboard and also points out a flute solo, pizzicato sounds, and bridges. As the overture nears the end, the teacher turns to the students and tells them that the music was coming together in the part called the "tutti" and would end with a cadence.

When the music ends, a number of students volunteer (without the teacher asking anything), and the teacher asks what they can tell her about the music. Students identify the music as being from the Nutcracker, and they identify the composer as Tchaikovsky. They say they heard violins, flutes, staccato portions, and polyrhythms. One student says she has a tape of the Nutcracker Suite. When Tchaikovsky's name is mentioned, the teacher emphasizes the pronunciation. She has the class cough to emphasize the middle syllable, chi-*cough*-ski, having them cough before they say that syllable. (This is a story or technique borrowed from Anna.)

She asks the class if they can remember the name of the very first part of a long piece of music like the Nutcracker. She tells them the word begins with an "o." One student volunteers "opera," but no one comes up with "overture." After she tells them the word "overture," there doesn't seem to be much recognition. She explains what an overture is. She tells them that the music that played at "Babes in Toyland" (which students had seen the previous day) before the curtain opened was the overture.

10:05

T: Last year we learned call and response phrases. Tchaikovsky's overture is a call and response song or piece of music. So, I'm thinking of other call and response music where somebody has a musical phrase, and everyone else *automatically* knows what the answer is. In real life, when we talk to each other, if I call out to you, I expect a response back--some kind of answer. I'm going to ask you some questions, and I want you to respond. I don't really care what you say, but I want you to say something.

Hi, boys and girls. You look nice and bright today. What colors are you wearing? [Students all respond with different answers. There are a lot of smiles and some laughing that show students enjoy this novel idea.]

T: Do you think it was worth missing a day in school to go see "Babes in Toyland," or do you think it would have been more worthwhile to stay in school? Would you answer in a long sentence, please? [Students respond, this time with more passion than before, in call-response fashion.]

T: Now, I'm going to sing you a musical call, and I would like you to respond in a musical way. I think you will know what the response is. Old MacDonald had a farm . . .

Ss: E-I-E-I-O. [Lots of giggling. This continues one time throughout the song.]

T: Good. Call and response. Last year, we learned the Mocking Bird song, which is call and response style. I will call to you. You respond with the next phrase of the music. [The teacher has made pictures for each part of the song that she holds up as she and the students sing the song.]

T: Good. A calling phrase and response. We're going back now to the Old MacDonald song. The response, E-I-E-I-O. [She begins playing the piano, standing, and teacher and students sing through E-I-E-I-O three or four times.]

T: Now, assuming that I told you the first note [plays it on the piano] is a B, what are the rest of the notes? Let's think about it. This is a B [plays note again]. [Then the teacher plays E-I-E-I-O, and a student can be heard softly singing B, B, A, A, G]. I heard someone sing it softly. Why don't I play it again. If you're having trouble, first decide if the pitches move up or the pitches move down. I'll start with B [plays]. If you think you know it, would you sing?

Ss: B, B, A, A, G. [All the students sing, and this is repeated.]

T: Good. Now, what if this time, I told you the first pitch was mi. If this is mi, think of what the rest are. [She points to the chart on the board. A student volunteers that it would be "mi, mi, ra, ra, do."]

T: Good. Mi, mi, ra, ra, do. Heads up, eyes on me, ready, sing. [They repeat this four or five times.]

10:10

The lesson shifts with the teacher checking each student's pitch matching ability. Most of the students match the tones, but the voices are weak and/or quiet, and everyone seems uncomfortable. The teacher structures this very tightly with very explicit instructions that students are not to look at other students and are not to react to the singing in any way. She also talks about developing voices and singing ability. She seems to do everything she can to reduce their anxiety, given the time constraints, but most students still seem nervous.

10:17

When the tone matching is done, recorders are passed out. This is only about the fourth time students have played recorders. The teacher suggests students can play B, B, A, A, G as these are passed out. She says this is a time they might experiment. Students play, and there is very little squeaking. Most students seem to be playing, at least in the beginning, the notes she suggested. The practice lasts about a minute or two until all recorders are distributed.

The teacher then asks students to practice fingering and reminds them of techniques before playing. She checks each student's fingering before they play. They play B, B, A, A, G and repeat this pattern three or four times.

T: I'll play the calling phrase of "Old MacDonald," and you play the response, which is what you just practiced. Ready position, but we take turns. [The teacher plays her part on the recorder, and the students respond. She moves to the piano to play the call. They play the song through once.]

T: Now, boys and girls, a composer working with this song would call "Old MacDonald" the main theme or the main melody, and then the composer would probably begin to change it around. For example, I'm going to put the call down in the very low notes. [She plays two calls with the melody line in very low notes and then plays the next with the melody in very high notes. She ends by saying the composer might call the whole orchestra in, and she plays rich chords on the piano.]

T: Stay right in the ready position, and would you play for me "Hot Cross Buns," B, A, G? [Students play.]

T: Good. Some of you I know are already acting like composers and are already coming up with themes or melodies and changing the melodies. I'm going to play "Hot Cross Buns." See if you can figure out how it is different. [She plays G, A, B instead of B, A, G. She asks if anyone can tell how what she played was different. One student volunteers and says it starts on a lower pitch.]

T: Right, it starts on a lower pitch, and what does it do after that?

S: It goes up.

T: Right. That's what I wanted you to say. It moves up. G, A, B. Would you put your fingers in G position? [She checks fingering again with students in practice position. Again, this is only about their fourth lesson in recorders.]

T: Oh, you're getting so good! Pretty soon, I won't even check your fingers. I'll just know you know how to do it. Backwards "Hot Cross Buns." [Students play with few, if any, mistakes.]

T: Would you quickly decide how you want to play "Hot Cross Buns"? Beginning with B, or beginning with G. You have to make a decision. I'm going to ask you to raise your hand. [She asks for a show of hands, and about half the class chooses each alternative. She plays the piano to show what the result should sound like. She identifies the sound as "harmony" and tells the class they will be playing in harmony. The students play while the teacher accompanies on the piano. It sounds quite good. Students play well in unison, there are few wrong notes, and no squeaks.]

10:30

The class is dismissed in orderly fashion after "borrowed" recorders are taken to the bucket of disinfectant. At lunch, Esther tells me that the reason for today's lesson was that she "is moving students toward composing on the recorder." Eventually, she will break students into pairs and have them work on call and response improvisations.

The next fifth-grade class immediately following this one had the Nutcracker segment like the previous class; however, this segment did not start the lesson; it was the second lesson segment. The pitch-matching segment was not done with this group, and the recorder segment completed the lesson as in the previous lesson. The students in this class are learning the song "Supercalifragilisticexpialidocious" and begin to work on handouts on the form or structure of the music. An excerpt of the instructional discourse follows.

T: Good. Now, here's a question for you. Looking at the front of the first page. On the left-hand side, I've written down the form of the song. In other words, introduction, then section A, and then bridge. Would you please look at your paper down the left-hand side and read to me the name of the first part.

Ss: Introduction.

T: What is the next section?

Ss: A.

T: Which is also called the . . .

Ss: Refrain [most students say]. Bridge [a couple can be heard].

T: The reason it is called the refrain is because it is repeated and repeated. Would you read on to the next one.

Ss: Bridge.

T: Can you remember or figure out what a bridge might be? And would you read on to the next section.

Ss: A.

T: Also called what?

Ss: Verse 1.

T: Okay. Don't read any further. Verse 1 and the refrain are both called section A, and in between them is a bridge. First question: Why are the verse 1 and the refrain called section A? Why aren't they called section A and section B?

S: Because they have the same melody.

T: Very good. Because they have the same melody. In your mind, when you sing "supercalifragilisticexpialidocious, even though the sound of it is something quite atrocious," sing in your mind, and listen to the melody. [She plays the refrain on the piano.] Now, I'm going to play verse 1. Listen to the melody and try to notice that it's the same. [She plays the verse, and they are the same except for a couple of notes at the end of each line.] That was verse 1. Verse 2, verse 3, and the refrain all have the same melody. What then could a bridge possibly do?

S: Connect them?

T: Right! It's a little piece of music used to connect two sections--especially if the two sections sound exactly the same. Sometimes the composer thinks a bridge would make it sort of interesting in between. I'm going to make up a bridge for "Hot Cross Buns," and then we're going to sing that. [She has the students sing through the song here to be sure they remember it.]

Now, if we were the composer, if you didn't want to start "Hot Cross Buns" over immediately, you could say that 16 beats were going to be a bridge. And you could just fill it in with extra sounds. I'm going to count to 16, and I want you to fill it in with anything you want. [She demonstrates a number of sounds and clapping rhythms the students might use.] Just connect section A, "Hot Cross Buns," with section A, "Hot Cross Buns." It would sound monotonous if they were next to each other without a bridge. [She has the class sing with her, then improvise a bridge, and then sing the verse again. They do this a couple of times. The first time was rough going from the bridge to the second singing of the verse, but the group did quite well on that change the second time. I was surprised by the variety and inventiveness of the bridges the students created.]

T: That's the same purpose that the "um-diddle-diddle" bridge serves in "Supercalifragilistic." [They sing through the song a couple of times. When students sing this, Esther works in some performance points, such as holding the ending note and watching her hands for the signal to cut off.]

The lesson ends essentially with the same recorder lesson as in the previous fifth-grade class. However, when students first entered the classroom, one of the girls told Esther she could play "Oh Come All Ye Faithful" on the recorder, and the teacher said she would like to hear this at the end of class. At the end of the lesson, as promised, Esther asked this student to play this song, and the girl suggested she and a friend could "play it together." The two girls moved their chairs together and played fairly well. When the second student had problems, the first suggested she would play the verse, and her friend could come in on the chorus or refrain. The class listened attentively, did not laugh at the mistakes, and applauded at the end.

In both fifth-grade lessons, as in all grade levels, Esther carefully scaffolded students' learning by connecting their prior knowledge and experiences with familiar and new musical literature. For example, while teaching students how to play recorders and basic techniques, Esther had students attend closely to the similar melodic patterns and forms across varied musical pieces familiar to them. She also encouraged creative choices in call and response, connecting this musical form or style across classical, stage, and children's musical literature.

Esther introduced students to improvisation in various ways, for example, verbal, vocal, body percussion, and instrumental music even at this early stage in learning how to play recorders. In other words, students did not have to wait until they knew all the notes on the major scale and had perfect fingering of their recorders to engage in improvisation. It also was obvious that Esther attended closely to developing students' understanding of musical form and structure by comparing the same musical structure across diverse pieces of music. There was little focus on words or lyrics. Terms and concepts such as AB form, verse, refrain, and bridge were related across these diverse musical pieces.

Finally, Esther introduced one group of students to harmony when they played a reversed melody pattern with the given one at the same time. Esther portrayed composers as people who make musical decisions about structure, melodic and rhythmic patterns, and improvisation so that music may sound more interesting with varied sections or bridges separating sections that have the same melodies. As did Anna Spaulding, Esther provided time for students to share what they knew or could do in music by allowing time for students to demonstrate their expertise on recorders and perform for the class. That one of these students suggested they take turns playing the verse and refrain also fit the *lesson's* objectives and demonstrated their understanding of the concept of AB form.

Composing Meaningful Learning

How does Esther know when students are engaged in meaningful learning? Her music periods are only 30 minutes, her lessons are fast-paced, and she has 1100 students per week! Other than doing the pitch-matching exercises in most lessons and recording comments on each student's responses in her record book, assessing individual student's progress often was a blur. This disturbed Esther, and she mentioned that she wished she had more time to really get a better grasp of what all of her students were understanding in music. There were several clues, however, that Esther paid attention to and cited. For example:

> Remember, [in the second grade] we had listened to the "kangaroo" from Carnival of the Animals and talked about staccato and legato? Well, this time we listened to "aquarium," and they had a discussion . . . that wiggly little silly class had a discussion like the one. . . .
>
> I said that he, the composer, made lots of pieces, "and this one, I am not going to tell you what it is about, but please listen." And someone guessed right away . . . "I bet it was icy." I gave them this little hint like it might be on land and it might not, and someone said, "Underwater. It's about fishes." So, I said, "Yes."
>
> And they started talking about the instruments, and they were asking, "How could a composer make the music sound like water?" And I said, "Well, how do you think the sounds . . . what do you think he would use, staccato or legato?" "Legato, smooth sounds." And they were smooth sounds like fishes swimming. And one little girl said, "Oh, no," but she didn't say it until the end. And then someone said, "I'd have the melody move up and down, up and down." They were thinking *musically*. Then we listened, enjoyed the piece. And one little girl raised her hand and said, "If I were the composer, I would have put staccato sounds in for the fish jumping quickly out of the water." And I thought *that* is where I would like them be, thinking *musically*.

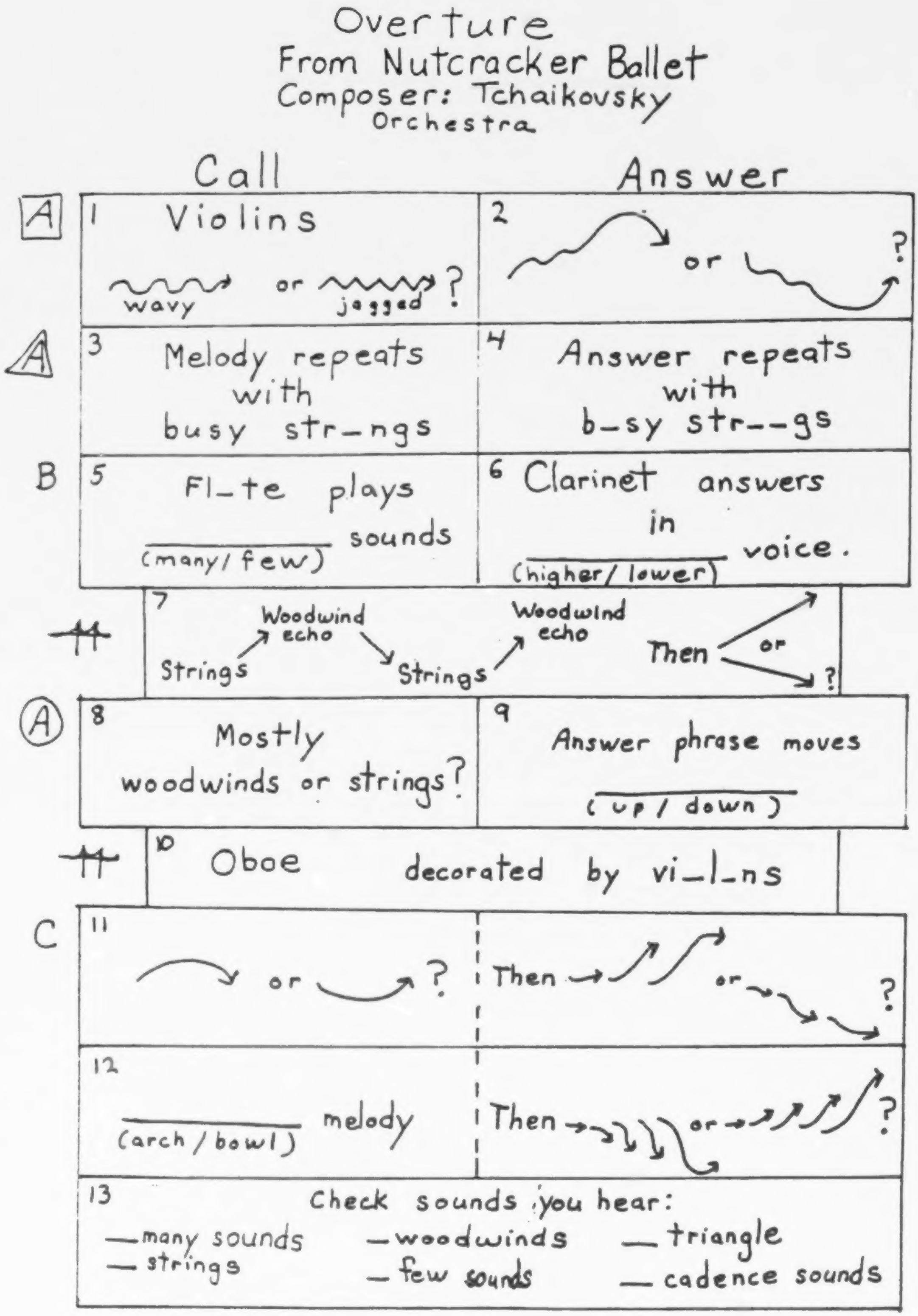
Esther also was aware of and accepting of students' diverse abilities in a given group, expecting things to iron out eventually with additional practice outside of music class, for example, in learning to play recorders.

> They need to hear [the music] first. Some . . . students couldn't hear it, so therefore, they couldn't play it. Some of them could hear it, but didn't have enough practice to get coordinated to play it. Some of them could hear it and play it. There were all three, definitely all three, going on. . . . That is one of those cases where I did not go in depth. I just want them to know that they tapped an instrument once this year, and we will come back to that and try to perfect the playing.

In keeping with the key features of teaching for understanding and an ideal curriculum, Esther was keen on introducing students to a very select number of musical exemplars, only about four or five per year, per grade level, revisited in several ways, and teaching fewer musical concepts but in considerable depth and in varied musical contexts.

> I think that depth is more important [than breadth]. . . . If you watch the rest of the music classes, you'll see that I'm talking the same things over and over with different music literature and different ideas so that they--I hope that they really, really understand what we're talking about. And many times, I have the opportunity to move on and decide not to . . . , maybe choose a new song, or a new listening activity, but not necessarily new concepts. Because it seems like what they understand deeply, they can take with them, and if you spread it thin, they can't take it with them because it . . . disappears. So then they have nothing.

Esther was primarily responsible for introducing "call charts" to the district's music curriculum and the music teachers' instruction. Call charts often were created not just as posters but as teacher-made handouts or worksheets to help students study the structure, form, parts, progression of musical ideas, intricacies, and expressive nuances of a piece of music as they listened to it. Anna's poster for "The Ballet of the Unhatched Chicks" presented in the previous section (see Figure 2) is a simplified version of a call chart used in the primary grades (borrowed from Esther). However, in the upper grades, call charts or worksheets were sophisticated tasks. On first glance, these appear to call for low-level responses (fill in the blanks, spelling, circling one of two items), but they required active, sophisticated, nuanced listening. (See Figure 3.)

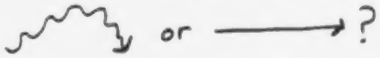
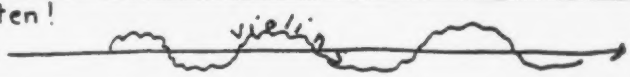


Overture
From Nutcracker Ballet
Composer: Tchaikovsky
Orchestra

	Call	Answer
A	1 Violins wavy or jagged ?	2 or ?
A	3 Melody repeats with busy str–ngs	4 Answer repeats with b–sy str––gs
B	5 Fl–te plays ______ sounds (many/few)	6 Clarinet answers in ______ voice. (higher/lower)
	7 Strings Woodwind echo Strings Woodwind echo Then or ?	
A	8 Mostly woodwinds or strings?	9 Answer phrase moves ______ (up/down)
	10 Oboe decorated by vi–l–ns	
C	11 or ?	Then or ?
	12 ______ melody (arch/bowl)	Then or ?

13 Check sounds you hear:
— many sounds
— strings
— woodwinds
— few sounds
— triangle
— cadence sounds

Figure 3. A sample call chart that Esther developed and used in the fifth grade.

	Call	Answer
🄰	14 Triangle accents ________ (beat / rhythm)	15 Thick or thin?
△A	16 △A is ________ (softer / louder)	17 Thicker or thinner?
B	18 Flute plays  or → ?	19 Clarinet plays or ?
╫	20 Then sounds grow thi__er and < ff	
Ⓐ	21 Triangle acc$\overset{>}{_}$nts rhythm	22 Answer phrase _ climbs higher _ steps lower
╫	23 Listen! Oboe 	
___?	24 ________ (smooth / jerky) melody with pizz_cat_ accompaniment	
	25 Smooth melody repeats with ________ (long/short) sounds in accompaniment	
	26 High or low?	27 ________ (many / few) chords in the c_d_nce.

Another example of Esther's concern for depth over breadth was when she spoke of "hitting something over and over again," like accompaniment. She wanted students to develop musical understanding as well as the language or vocabulary in which to convey this understanding and their interpretations.

> The first time, I said, "Another word for the background sound is accompaniment." I want them to talk about the accompaniment, but this is certainly not worth spending any time on. Just each week for the next five months I'll say, "Would you like me to add the piano background? What is that word again? Accompaniment. Fine." I wouldn't want to waste too much time on it. In fact, probably I should put the word on the board and show the syllables [like Anna often did in her music classes]. I mean some people do, and I can't stand wasting time doing that. But hearing the difference between the melody and the accompaniment, I am willing to spend a lot of time on. And the labeling just comes [after a while].

Esther sought other forms of evidence to determine if students were understanding music.

> It would be musical comments they make in discussions. I always think outside the classroom [too]. If they just talk about music that they heard or some kind of music event that they wanted to do, and they told me something about it. "It was so beautiful, Ms. Bromfeld. You should have heard the brass section on the melody. It was just pounding out the beat with fierce accents." They heard it, and they knew what the sounds were [meant].
>
> Some kids can feel all that, but I do think it's important to communicate that. That's where the talking part comes in. For all I know, some of these kids sit there and get the feelings, but. . . .

Other examples of assessing students' learning occurred when Esther reflected on particular students, such as, "He said something kind of good today, that the 'phrase got softer.'" Or, "as the year progressed [last year], this little girl defined a cadence as 'a combination of the melody ending and the harmony changing with the ending melody.'" Esther said a cadence is "the harmonic movement to give a feeling or sound of an ending." Thus, Esther looked for students' increasing ability to think musically and communicate their understanding in appropriate, musical ways or terms.

Esther viewed thinking in music as quite sophisticated, as a form of problem solving or analysis and interpretation not unlike developing depth of understanding in other subjects. For example:

> Analyzing, you're at the highest level when you're analyzing and taking information you know, and figuring out what's going on in the music, and then hearing it back together again as a whole. And, in addition, letting your feelings flow with the sounds. It seems to me that that is the problem solving [in music], unless you are a composer. Then it's a different type [of problem]. But even in the music listening experience, you're using your feelings, and your mind, and your musical knowledge, and applying it all.
>
> But then I was thinking, also, if that isn't so . . . , what is the problem when we talk about problem solving in reading? I don't think it could be any different in any other subject area except perhaps in math where you have a math problem to solve. In a scientific experiment, you look for patterns and recurrences, and we make judgments on those patterns that we see as to what may or may not be happening, and form a hypothesis. It's the same process. I don't want music to not have a problem!

Esther's "Jeremy Stories"

Despite Esther's interest in students developing and communicating their understanding verbally as well as musically, she was circumspect about students' inherent, diverse abilities and interests within any given group and the problems such diversity presents to teachers. She often used examples of her five-year-old son, Jeremy, to discuss issues concerning her own teaching and students' learning. We called these Esther's "Jeremy stories." The story that follows expresses a teacher's potential frustration and the contradiction in both knowing and not knowing what individual students understand and can do.

> This reminded me of my class, this story I'm about to tell you. He's [Jeremy's] in kindergarten this year. He reads phenomenally well. When we play Trivial Pursuit, he can read all the . . . cards, and those are big words. He . . . has a very good kindergarten teacher. I went to his conference, and she told me she is very pleased with Jeremy. She showed me his reading readiness test on which he scored 22 out of 22 points, the only child in the class [to do this].

> She's going to go ahead and try and get a couple of kids who are very high--ready to learn to read--and start teaching them their letter sounds . . . meaning she has no knowledge of what [Jeremy] knows. But she knows that as she travels along with the middle group, she knows he's up here, in that area. In other areas, he's not.
>
> That's how I feel. I didn't say anything to her because I don't know what she can do about it, and she'll discover he reads soon enough. And when she does, I don't know what on earth she's going to do about it. So, what's the point? He's happy. He likes her. They're fine.
>
> But I laughed to myself thinking that's the way I am in here. I'm pulling half these kids along--they don't know what's going on. In music, you can fudge it because in every other concept you can sing a song. Even if you didn't get anything, you get to sing a song. But there are kids that know and are connecting. And I know that I don't know who, and I don't know what to do about it. It's frustrating.

Esther went on to say that "talking about music . . . would be from appreciation, from the listening aspect." But she said when students are performing, "there's a lot there that you can watch." But even assessing students' learning in this way could be deceptive or misleading.

> Some kids turn right on for the performance and turn off for the listening. But in evaluating, I've had students who hated to sing, hated to play the recorders, hated to tap those percussion instruments. And when I would put on a listening lesson, [one] would make the most incredible remarks to me. And so I think that if you sat and watched a singing lesson, you might think that child is not being reached. As a matter of fact, it's true--he doesn't like to sing. But musically, they can be way up there [in their understanding or appreciation].
>
> I've learned from Jeremy that [nonparticipation] hardly means anything. It does if you're trying to perform. But he'll kind of squirrel around and look like a complete goon, and make 500 weird sounds, and I'll say, "Jeremy!!!" "Mom, I know what you said." And he'll put it in different words, much more specific than I even began, and then I say, "Oh, you're learning."

Another Jeremy story illustrated Esther's belief in students' potential to learn the do-re-mi major scale, or Kodály system, in order to engage in transposition and create or express themselves in music beyond reproductive performance.

> Like Jeremy on the piano now can play "Old MacDonald." Fine. Then he says, "I'll start on re. Listen how it sounds different, Mom. It sounds kind of weird, doesn't it? Now, I'll start on ti."
>
> What he's really doing is changing to different modes of scale patterns. I think kids maybe can start to hear music differently, and if they ever want to make something up, they just have little tricks in mind. I'm making it trite now, but for them, they feel like they know something.
>
> If they sing in the la scale or play on xylophone or their piano, and play on the white keys and start on the A, which is la of the C scale, they can play some music that might sound just a little scary. I'm trying to think of kid terms. Or it might make a good song for when they're kind of sad and they want to express a sadness. . . . But they have little cues on how to try to represent the feeling or the kind of music that they might want to express. I can think of it differently when I try to put myself in the art world. I want to draw this horse. I have no idea how to go about it. I want to write music because I'm sad. I know if I start here, or I sing the la scale, it will have a darker feeling. At least there's something that they know. And they can change it or throw it away.

Improvisation

Esther often used improvisation in her music classes to help students apply their knowledge and to create new knowledge and understanding, as was illustrated in the fifth-grade recorder lesson presented earlier. But she had students do improvisation in diverse ways, in varied musical contexts, and by using different forms of musical expression. For example, in a fifth-grade lesson early in the school year, part of the music lesson focused on determining whether various musical pieces the teacher played on the piano moved in groups of two, three, four, and five. Many adults have difficulty determining the meter in the music they are hear without reference to a time signature written on a musical score.

After several exercises with feeling, clapping, and chanting these different patterns of meter, students were divided into small groups of four. This activity relied on students' understanding of ABA form as well as steady beat and meter. The A section was prescribed by the teacher and performed by each group in the same manner, a particular clapping pattern (me, me, me; you, you, you) to a German folk song. However, each group then had to create its own movement for the B section of the music. Almost out of time, Esther told the group:

> We didn't have much time to think up some movements for section B, and I noticed that some groups are not in agreement yet. If your group has not found a motion that you agree upon, this is what I want you to do. When section B begins, I want you to do what your idea was, even if all four of you are doing something different. And then when section A returns, I want you to all go back to the clapping pattern together. If your group has already agreed on something, please don't switch. . . . I will count to three, and I would like to see what you're going to do on the B section.

There were 14 repetitions of this ABA pattern (without music) for students to perform these different movements in ABA form without hesitation, to a steady beat, in 3/4 time. Students did a wide variety of movements. One group of boys bent forward a little at the waist, bent their heads down, and bobbed their heads up and down rapidly, looking like little old men. Another group of boys did an exaggerated golf swing. Another group stomped their feet. Another group walked around in a circle with hands joined in the middle. These patterns then were performed to the German folk dance. At the close of this activity and end of the period, Esther said, "I have to tell you I saw some interesting movements on section B. And I liked the way that none of them looked the same. . . . A very nice job."

There were other times, however, that Esther felt body movement or hand motions served no educative purpose in terms of learning *music;* in fact, she felt that these often distracted students from learning music. She used hand motions sparingly for students to accompany their singing of songs, for example. She distinguished between when hand motions were useful or educative and when they weren't, stating that she probably used less hand motions or movement than her music colleagues in the district. Motions could be "something else to learn that take away from the task of, say, singing on tune," or they could be used to keep kids on task and help them learn musical concepts.

> There are two sides. Most of the time the kids get such a kick out of motions that they like it, and that makes the song fun, so they like the song a lot. "Row, Row Your Boat," when we're singing it in a round, sometimes if they have motions, it helps them to keep on the task of their song [part]. At the dividing point, they can quickly look and see if someone else's hands are going up, so we must be on "merrily" because I'm lost. So, it keeps them in touch that way. And hopefully, we would be moving with the beat of the music.
>
> There are some motions just for motions, which I try to stay away from, for example, in "Are You Sleeping?" I do use motions with that song sometimes, but they move with the *phrasing*. If you can use motions to enhance the music, well, it works out really nicely. Sometimes if you have lots of music, but [students] don't have anything to do with the music except . . . follow the words, sometimes that slows down . . . the musical learning. I'm doing one right now with "It's a Small World" because the kids are going to sing that in their second-grade music program. It's cute, and it looks nice, and they have fun. If it's fun or more exciting for them, I suppose that's enough in itself . . . , but it [is not] as far as teaching the *music*. I don't see the value there, but there are other values.

Planning Responsively

As was the case with Anna Spaulding, Esther carefully planned each week's lesson for each class, but she approached her lessons quite flexibly when these were enacted and revised. In fact, Esther was the one who created and revised the lesson plan format used by all three elementary music teachers in the district (refer to Figure 1). These plans should not be read logically, top to bottom or in chronological order, as this would be deceptive in terms of the actual sequence of events in the enacted lessons. Depending on what was covered or not the week before, time constraints, a particular group's response, or serendipity, each subsequent lesson began on the lesson segment where Anna or Esther felt she needed to begin. For example, Anna explained how her lesson planning was recursive, how her plans changed when enacted, and why:

> I wrote a good lesson plan for fifth grade this week. I made the flow. I started at the bottom in the listening [section], and then it was flowing up, or it flowed to the middle section where they practiced the recorders on their own, and then it flowed to the top about something, and went back to recorders.
>
> Well, as soon as I started teaching it, I realized that we are lucky if we get past section one, and so I quickly made the decision that we would leave off the second and third part of the lesson plan because it would be too fast and too scattered and too shallow, and they couldn't think because they would be too busy trying to figure out what I'm doing.
>
> Today a class came in, and their teacher had had them make up a rap for me, which took about five minutes by the time they got the tape ready and performed. When the teacher left, we were ready for our regular music class. I knocked off the whole Brubeck listening lesson and just played the recorders because they had brought their recorders, and they knew we were going to do that, and I didn't want to disappoint them or make them switch gears in such a short time. We could have fit both in, but it would have been too quick.

Esther was concerned and felt somewhat guilty that her music instruction was "so teacher-directed." However, observations of her music classes suggested that students were actively engaged in music in the areas of listening, performing, and creating, and this is a far cry from the way music is typically taught with students learning primarily to sing songs from textbooks. What was accomplished in 30-minute lessons once a week and what students learned in this brief amount of time truly were remarkable. Nevertheless, Esther agonized over the tension between conducting lessons and co-creating these improvisationally and responsively with students.

"I can make my point a million different ways, I know I can, and maybe even better. . . . But with 44 classes in two different buildings, I am afraid to let go of the direction." People also had told her that "it's good for the kids to come to your class because it's right-sided [right-brained], creative." However, she said, "Well, you see how creative it is. It's zero. But it's staring to get more creative." Thus, Esther worried, unnecessarily we thought, that students were not learning music in creative ways. Realistically, the music teachers did not have enough

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time to accomplish as much as they envisioned for students and knew would be possible in longer music periods. Rather than sacrifice listening or creating and succumbing to performance only, however, they persisted in teaching music for understanding despite having only 30 minutes once a week to do this.

When music classes were cut for various reasons (conferences, staff days, etc.), this threw the horizontal articulation of the teachers' music curriculum seriously out of sync and greatly jeopardized some students' opportunities in music and sustained study. Esther and Anna tried to keep careful records of which classes had covered what on a daily and weekly basis. "Even when I take notes, trying to figure who has had what," changes in scheduling exacerbates thoughtful planning and learning, said Esther. "It just seems so phenomenal, so big to try to deal with, giving [students] all different things and remembering who achieved what point and who didn't." Then showing a sample lesson plan, Esther commented: "I really have about as much as I can do just to come up with the lesson plans, gather together the tapes. See, all the things I feel like I need to do before I can teach on Monday?" Esther often doubled classes and sacrificed her planning time so that she could see students twice a week before she moved to this district. "I cannot fit anything else into that half hour. So, I am at capacity in three years. There is nothing else I can do. It is kind of disappointing because you want to expand, and grow, and try new things."

When asked in mid-November if Esther were to have an hour for music instead of a half hour, and what she would do differently, she revealed much about how she and Anna currently select and organize content under their circumstances and what she would like to build upon, given more time.

> I think I would relax my pace a little, and the kids could have more input, more discussion time, which would be very good because that is when they can think out, and try it out, and say it out loud. And I could have a better grasp of where they really are instead of me

> throwing things at them because I am desperate with a half hour. Also, you can see that we don't get a lot of vocal music in, a lot of singing. We try to get in a song each week, and we certainly can't have a new song each week, so I would have more singing.
>
> So our listening lesson, we have only listened, formally studied, Dave Brubeck's "Unsquare Dance" [in the fifth grade] because I like them to hear each piece say six times . . . six to eight times, kind of following the radio strategy: the more you hear it, the more you know it, the more you love it. We could really expand our listening because I can't do the listening lesson every week. Like last week, we had to start the recorders. The kids will probably hear four pieces of music literature this year other than their performance literature.
>
> So, I would just do more. [Students] would hear more, they would be familiar with more varied kinds of music, they would be able to sing more . . . and expand their repertoire from things like "Supercalifragilisticexpialidocious" to something . . . on a higher level. They would be able to compose more on their own.

Esther also said that she wished she had more time to collect resources and look in the paper for upcoming musical events or performances to alert students and parents to these. "I would like to send a note home every month like that on the performing arts with events that are going on and what's going on on TV." At present, the teachers were doing something like this once a term. Esther desired more music books in the school libraries, particularly about composers, and quality videotapes or audiotapes for students to check out.

At the kindergarten level, Esther said that they had just completed playing the keyboard and making the tones go up and down. "The kids try to guess, and we know the melody can go up, down, or same the same." Even at this young age, Esther said that students can "make up a little melody that moves up, down, or stays the same." She suggested that they could put their compositions on tape and that she could listen to these. "It provides an outlet if they want to [compose], and if they want someone to hear it, they have it." However, this was difficult to manage with a teacher-pupil ratio of 1 : 1100, but somehow Esther managed to lend kindergarteners her ear when they requested her feedback.

Communicating About Music and Educating Adults

As discussed in the previous section of this report, the music teachers were very intent on educating parents, teachers, and principals about their program and what it means to teach music for understanding. Also, they made a point to take student interest inventories early in the year (and periodically thereafter) to find out which students were involved in the performing arts or taking music, dance, or drama lessons outside of school, and what kinds of events they were attending with their families or friends. These students' names were posted visibly in the music room, and such information also was noted in the teachers' record books.

In one note home, upcoming local musical performances were announced, such as the middle, junior, and senior high holiday band concerts with dates, times, and price (free) and a local community college musical production. The note explained:

> Early exposure to music events is one of the most important ways to develop musical interest. We are lucky to have many fine musical performances in our area as well as dance performances and drama. Here are some local performances which may be of interest to your family. If your children attend these performing arts events or others, please have them bring the program to school. I plan on posting the names of students who attend various performing arts events.

Another note sent home concerned what was being learned in music by grade level and possible gift ideas for students in terms of music or musical instruments:

> Searching for the perfect holiday or birthday gift? Each term in music class, we study one work by a famous composer. Perhaps your child would enjoy a recording of the music from class.

Listed for kindergarten was Mussorgsky's Pictures at an Exhibition, with the note, "We have studied 'Ballet of the Chick in the Shell.' We will be studying the 'Promenade' in January." Under first and second grade, and special education was Saint-Saëns' *Carnival of the Animals*. Under third grade was Handel's *Water Music Suite*, with "We have studied the 'Air.' We will be studying 'Allegro' in January." Under fourth and fifth grades was Dave Brubeck's *Greatest Hits* ("The Unsquare Dance"). For developmental kindergarten through grade three was Tchaikovsky's *Nutcracker Suite*. Also, there was a suggestion about where to purchase recorders for $5.00 or less for fourth- and fifth-grade students, and keyboards for any age. Esther recommended that if an electronic keyboard were purchased that the keys be standard size (piano) and briefly explained why.

While the music teachers may have expressed concern that there was little serious interest in music expressed by classroom teachers, there was some growing evidence to the contrary. It seemed that music teachers and classroom teachers had very different conceptions of music and how to express their support and interest in music as a discipline, which both Esther and Anna acknowledged themselves. However, it was a positive sign that some groups of students were led by their classroom teachers to music classes softly singing a song, humming, or moving to music. One teacher encouraged students to create a rap song and perform this for Esther when they arrived to music class. One first-grade teacher enthusiastically reported to Esther, "I've just taught my kids an Indian song. Would you like to listen to it?"

The problem with this expressed interest was that it often intruded on the music teachers' precious 30-minute music period, which already was packed with carefully planned activities to accomplish teaching for understanding--or something more than singing and performance. Often, the music teachers could not accomplish all they planned in this brief period anyway, with or without the intrusions, but they aimed each week to accomplish their goals and to meet the high standards they set for themselves and students. Nevertheless, the music teachers always were gracious and responsive to students' or colleagues' demonstrated interest in music in whatever form or fashion this manifested itself in or outside of music classes.

Sometimes, however, these well-intended displays of interest were potentially miseducative or an affront to the music teacher's social sensibilities. Esther explained her feelings about a song about Native Americans that the first-grade teacher above had taught one of her classes, which they proudly sang to her when they came to music class with their teacher standing nearby.

> At least it was a Navajo Indian song [something being covered in music class]. "We are the red men, tall and straight, with our feathers and war paint, pow-wow, pow-wow; we're the men of the golden cow. . . ." I have to tell you the end. "We are the red men, feathers in our headband, down among the dead men, Ugh, pow-wow." The last verse said, "We come home from far away . . . greeted by our"--and they did the motions--"long-nosed squaws, pow-wow."
>
> This is 1989! The kids stood up straight, did the motions, smiled, and waited for my reaction. The teacher smiled, too. And I said, "Boys and girls, you sang very nicely." And then I looked at the teacher and said, "I hope you don't have any people of Indian descent in your classroom." And so we left it at that.

Other than the racism fostered in such lyrics, there were negative messages about violence and gender relations as well. Thus, while interest in music was fostered and encouraged by the music teachers, sometimes this recriprocal interest backfired and did potentially more harm than good.

Being virtually isolated as itinerant specialists and given their pupil load, there were few occasions for these professionals to work together as colleagues with classroom teachers on any sustained basis so that shared understandings could develop concerning what it means to teach music for understanding. Esther was insightful when she made the point made about teachers being supportive of their efforts as teachers and persons. They understood that the music teachers worked very hard and that students obviously enjoyed music class and learned there. But most of the classroom teachers seemed to have little understanding or appreciation for what teaching for understanding required of teachers and their pedagogy.

One important thing we learned from these music teachers is that it *is* possible to teach for understanding in music despite the incredible constraints under which these teachers worked. However, we do not wish to argue that because of this feat, music should be allocated no more time in the school curriculum than 30 minutes per week or 18-24 hours per year! Given such extraordinary constraints, the concern would be that these excellent teachers might burn out from sheer exhaustion after a point, as dedicated and energetic as they were. And it is doubtful that many music teachers who might replace them would be as knowledgeable in music, as dedicated to working together and planning, as skillful in teaching, or as giving, forgiving, and efficient as these women were with the little time afforded them.

The other important thing we learned is that these teachers' curriculum exemplified the ideal in terms of the key features we believe would foster students' conceptual understanding and appreciation in music. They focused on listening, performing, and creating--not just reproductive performance. The music teachers made difficult curriculum decisions together and in concert with the district curriculum, which they had been instrumental in writing. They met weekly in two-hour planning sessions after school, without compensation or support, to coordinate their efforts across grade levels and schools. These sessions were powerful occasions for the teachers to teach and learn from each other and to talk substantively about their goals, pedagogy, and students' learning (May, 1990a).

The teachers selected limited musical literature and concepts by grade level and treated this material in considerable depth. They made a clear distinction between performance and what should count as general music education for *all* students. By making this distinction, they made music more accessible to diverse students, particularly the majority who will never grow up to be musicians or performers. Positive dispositions toward music were developed in students' growing understanding of music as a multifaceted discipline and through varied ways in which to engage in music.

Finally, these two music teachers were adept in developing students' understanding and experiences in music across academic and nonschool contexts. They valued the bridging of home, school, and community, and this commitment to making music personally relevant and socially meaningful was demonstrated in numerous ways on a daily basis in their classrooms and communications sent home. This was a far more powerful testament to their depth of understanding and expertise in music and their understanding of how to reach and teach children than public performances would have been. Had such performances been frequent or designed primarily to ameliorate competing adult interests, to entertain parents, or to alleviate students' boredom from routinized learning elsewhere in school, music would have been viewed as a mere diversion. If these music teachers can sustain their energy and commitment, perhaps their district and the schools in which they work eventually will come to view music as a discipline, as a powerful mode of inquiry and human expression.

Martha England's Art Classes

Martha England taught elementary art in two K-5 schools in a district near a large midwestern campus. In one school, she was an integral member of the school staff in its restructuring efforts to become a "professional development school," a site for teaching for understanding and the preparation of novice teachers. Martha had no student teachers, which is unfortunate because novice art teachers could have learned much from her. However, the university did not place preservice art teachers in elementary schools for their student teaching. Rather, they worked in small teams in one classroom, teaching in a campus "Saturday School" program. Martha called this "Nirvana" since such a setting and staffing arrangement bore little resemblance to the realities of public schools and their demands on novice or experienced teachers.

In contrast, in the professional development school, Martha was exposed to collaborative research activities, lively professional discourse, and observations of teachers in other subject areas, all of which stressed teaching for understanding. For example, Martha had observed math classes in which engaging in mathematical discourse was a large portion of mathematics lessons everyday. Youngsters had learned to "conjecture," proffer alternative ways of framing and solving mathematical problems, and kept journals of their mathematical ideas and problems in progress.

The small school in which this study took place, however, was not the professional development school. It was another school with its own unique character, such as serving students who represented over 100 nationalities and a K-5 hearing-impaired program in which students were mainstreamed into the regular classroom for the major portion of their day. While this was a unique and interesting context, it was not the lively, innovative, context for teachers that the professional development school was. Teachers in this school remained fairly isolated and autonomous, and the leadership was neither collegial nor very creative. There were some teachers who enjoyed Martha's contributions and worked closely with her on joint planning or interdisciplinary activities now and then. But for the most part, Martha and art represented little more than a planning period or "relief time" in this school. Martha reminisced about her recent past when she used to work enthusiastically in interdisciplinary teams and units.

> I just feel bad that, whether or not we were doing independent art, we did a lot with [integration]. They'd say, "Now, in social studies today we are doing habitats" or whatever, and I'd work with dioramas and so forth. Now, what I basically . . . have changed this year and last year is mostly doing art *techniques,* learning about color, learning about line and shape, basically that--and not really relating it to their school [subjects]. I liked it better when I was integrating. We were working *with* the teachers.
>
> They cut back on money . . . , and the teachers wanted more planning time in the elementary school. So they looked at the art people and the music people, and they said, "Okay, when they're in the room, then that will be your relief time." So, we became relief teachers. We're really only to be used to relieve teachers for their free time. [Pause]
>
> They just threw our whole art project out the window. They didn't say, "It's wonderful what's been going on, and the kids have really been relating art to all these different subjects--science, math, and so forth--and isn't it wonderful they're learning new things through art, and it's helping them to visualize and everything, and what a wonderful thing, and the teachers are working with the art teachers, and the music teachers, and the movement"-- Nope. They said, "Oh well, let's scrap that program, and we'll let the art teachers and music teachers relieve the teachers." So, therefore, [we] have art once a week. They used to have art once every other week, formally.
>
> There were some teachers who complained about not having enough planning time, which they probably don't. I'm sure they need it. You know, when you're an elementary teacher, you're in that classroom an awful long time, and you can't even go to the bathroom half the time. It's just too bad that *that* was their solution. You know, it made us feel kind of like, "Well, thanks a lot."

Martha suggested that this new policy in the district meant that teachers obviously did not have to stay in their rooms when specialists taught the arts. This was classroom teachers' planning time. Other than feeling all the more isolated and marginalized, Martha suggested that the teachers and students also were missing something important. The classroom teachers were no longer

> in on any motivation, they're not in on the lesson, and they're not in on the end. So, they just say "hello" and "good-bye." Therefore, they

> are not responsible for anything. Or the kids say, "This is art now." It's out of the general education, and it's the same way when they go to an art room, too.

The above introduction provides an important context for understanding how Martha preferred to work as an art teacher and how she perceived her professional role in the larger scheme of things, past and present. Martha was nearing early retirement age and had several years of teaching experience in a variety of educational settings, geographic locations, and grade levels (even at the college level) where she had developed a keen sense of what she thought was important for students to learn in art. "The thing that I'd like is that everybody becomes comfortable with art so they don't think it's a big mystery."

Who Is Martha England?

As a girl, Martha remembered having no art in elementary school, very little in junior high, and only a little in high school. Yet, she did her teacher preparation in a well-known school of design on the east coast "where art education was kind of the 'stepchild' of all the programs offered there--kind of looked down upon by those in other programs." Martha did not feel well prepared at all for college-level study in art. When she attended this infamous school of design, she said she was "behind" the other students, given their backgrounds and high school preparation.

> I was so far behind them. I didn't even know how to lay a wash. I did not know how to put anything down on paper. I didn't know how to make tempera paint so it didn't have big water spots in it. I had *no* idea. I was trying to do these finished products, and these people were going along. I had the *idea*. But I couldn't make it look *technically* right. It was a mess, you know?

Compared to teacher preparation at the middle school and secondary levels, Martha said learning to teach at the elementary level was neither informative nor constructive.

> They'd [teacher educators] say, "Well, you just go into the classroom and let the children explore." And we'd go, "Okay" [wide-eyed, blinking, innocent look]. And we thought that was wonderful. "Hm-m, let the children explore. . . ." I think we had 16 weeks of student teaching.
>
> My first eight weeks, they sent me to a junior high school, and the woman was really tough. She was a stern disciplinarian, and she was very organized, and she had units that these kids had to do in seventh, eighth, and ninth grade. And so right away, I learned this is how you set up your lesson, this is what you do, this is how you run your homeroom, this is how you have the kids organized, this is how much you let them talk or not talk. For five years I went to school, and in six to eight weeks, I learned how to teach--right there, you know?
>
> Then my second eight weeks was in an elementary school, and I had a woman who was a dip. I mean, she would come roaming into a school and say, "Oh well, here I am, and let's see, I've got to decorate this bulletin board, and then I might run in and say hello to this teacher--hello, how are you . . ." [said sing-song in a high-pitched voice]. I mean, we didn't even get in the *classroom* hardly. All she was doing was running around, decorating bulletin boards, and acting up. And I said, "Oh, I'll *never* want to teach in the elementary school. Oh, my gosh, they're really dippy in elementary school."
>
> In my elementary [student teaching] experience, I don't think I taught once. We just floated around and did silly little things. I didn't have any elementary experience. I think there are people who *are* teachers, and there are people who are *not* teachers.

I asked Martha if she meant that some of us are just "born" with the ability to teach without special preparation. She said, "Well, not *born* with it, but you must have some intuition, some ability to figure things out."

In her first position as a junior high art teacher for three years, Martha said that this placement or age level was familiar, which was good, but that it was still hard because

> I still didn't really know how to build a lesson, or I had no idea of scope and sequence. I didn't know what to do first with the kids and finally, gradually, get them to something else. I was just picking lessons out of my head.

By trial and error, and with activities that seemed to go over well with this age level, Martha focused increasingly on thinking about "what the kids at that age would like . . . 'cause you know, they're a weird group." She loved the seventh graders because she said they were easier to handle than the ninth graders. But by the time these seventh graders were ninth graders, "they were *mine*. I had already had them, and so I had a *wonderful* ninth-grade experience."

Then a move took Martha to Florida where she got her first position at the elementary level, teaching art.

> I was so lost. I did not know what to do with the kindergartens and first grades. So, I think that using some of the knowledge that you have about how to organize things, once you start doing it--but even *now,* I revise my ideas. I'm still not--I was still in that idea to let the kids experiment and not hamper them too much. And I have come full circle, and I am giving them much more technique now. I'm doing--without making them copy things--I'm still making them do a specific task. . . . I'm being much more specific about what I want them to end up with.

Elementary students in this study generally were very eager to have art with Martha, and they demonstrated their enthusiasm in overt ways, sometimes applauding her arrival to their classrooms. Martha commented on this:

> A lot of times when I come in, they applaud [which I observed on several occasions in different grade levels]. I had a friend who was teaching at the elementary a long time, and she decided to try to get into junior or senior high school because she said eventually when you're in elementary school, you begin to feel like you're God. "Oh, here I am." [We laugh.] Big ego trip, everybody loves me. And they all applaud, "Oh, boy!"

Somewhere along the line in her teaching career and moves around the country, Martha married an art education professor, managed to raise four active children (one of whom is deaf), and at the time of this study enjoyed young grandchildren who often spent weekends with her. While business-like and firm in her teaching, Martha had a marvelous way of relating to youngsters, particularly through her use of rich, multiple examples during instructional discourse and her polished organizational skills. I had never seen an art teacher manage art classes, materials, activities, and multiple transitions as well as Martha did. Even though at one time in her life Martha said she lacked experience and skills or had serious reservations about ever teaching at the elementary level, one would never suspect this when observing her teach.

Martha and her husband also enjoyed going to art exhibits and fairs. She related going to a Thomas Hart Benton show in Detroit and what attracted her to this exhibit in the first place.

> I remember when I was [inaudible], they had pictures on loan. You could take them home, huge prints. And I was 17 and didn't have any pictures in my own house, and I fell in love with this one Thomas Hart Benton. I don't know why, but I did. So, I brought it home, put it on a wall in my house. I just loved it. And then, as I was in school, we were being told that he really wasn't that great, you know? Even then, they thought that he was [boring?] or whatever. And I remember in art history talking about his work, and I thought, "Gee, *I* liked him!"
>
> So, anyway, just recently reading about this show and what the critic said, I said to [husband], "I really want to go." So, we went. They had this one room that was--the paintings were really up high, all the way around, like a mural--most of his stuff was done as murals anyway. And this was supposed to be "the history of the world." And he was going to have to do 95 drawings or something, so he got started on them and ended up doing only 17. . . . But these 17 paintings, every one of them was the size of this whole wall here, and they had this all along, all the way around this room.
>
> And when you walked in, that's all you saw. And the colors were like the colors in the bird up there [points to picture on wall], all the *vivid* colors, and then all those undulating figures. You know how the lines are in a lot of his people? You know their necks are stretched--everything is serpentine. And this whole thing looked like it was *moving*. And these colors, the way they had the lights on them, just hit you! It was almost too much. You almost needed to have sunglasses to walk into this room. It was just amazing! And then I thought. . . . But some of his murals that were for post offices, they were pretty good. There was some really--like an industrial plant. Another one he had of a movie studio. This big painting and everything was "studio one," or something . . . , and you could see the cameras, and the people on the stage, and the people on the sound stage over here, and. . . .

Martha's description of the Thomas Hart Benton exhibit and what she found so compelling about his work actually revealed something about her pedagogy and the kinds of content or subject matter she selected for art lessons. For example, movement, motion, and interaction were common themes Martha used to help students stretch their ideas, elaborate on their artwork, and make their work more visually interesting and creative--no matter what the topic or subject was for the lessons or materials used. She likely was attracted to the subjects, themes, and portrayals in Benton's work, bigger than life, with people moving, interacting, and doing things among industrial or constructed objects that were just as "busy" or active in production and life itself. She also may have been attracted to Benton's powerful sense of design, composition, and detail. It was obvious she was taken with Benton's use of color and rendering of the human figure.

The power of the Benton exhibit was like theatre, and it dazzled Martha. Her description of the exhibit almost paralleled her discussions of team teaching across subjects areas, particularly with social studies and science, on bigger than life projects like building a life-size model of a space capsule, dioramas, habitats, and so forth. Next, Martha was a very skillful artist and could draw the human figure, animals, bicycles, designs, almost anything with considerable grace and ease. These depictions, whether in quick demonstrations on the chalkboard or as partially finished examples to show students, were never amateurish, pedantic, or stiff.

Martha was a very skillful artist, and obviously she would have a trained, appreciative eye for other artists' technical skills and expressive outcomes. However, she never flaunted her skills in the classroom and was very sparing in demonstrating on the board or showing completed images made by herself or other adults. Nevertheless, she valued effort, technical skill, and expressive outcomes in her students' artwork just as she did in adult artists' work, and she wanted students to develop similar dispositions toward making art and viewing art objects.

Art on a Cart

Most itinerant art teachers pray for a room of their own in the school buildings in which they work. When teaching hundreds of students across grade levels and schools, it is helpful to have an art room in each assigned building where materials can be stored and set up easily, where there is running water and a sink, cabinets, drying racks, where students' work in progress can be left out on shelves, or work completed can be displayed. Elementary art teachers also benefit by having their own art rooms when they want to use audiovisual equipment such as filmstrips, video, or slide projectors, and easels, paper cutters, computers, clay, printmaking set-ups, and so forth.

For most elementary art teachers, there are no art rooms. They must travel classroom to classroom, period to period, and often resort to designing their lessons based primarily on the design of the school buildings and classrooms they are in and what can be loaded easily onto their art carts. For example, if one wants students to have lessons in clay, but there are no sinks in the classrooms, then one also must haul buckets of water from somewhere to the classroom. Further, some schools have no kilns for firing clay. Also, some school buildings have two or more stories and no elevators. So, whatever can be hauled up and down steps also is a serious factor when art teachers plan their units and lessons. Finally, some classroom teachers and custodians have a strong influence on what can and cannot be taught in classrooms in the name of art. For example, some cannot tolerate desks or tables being moved or much mess, even if this is rearranged or cleaned up at the end of the period.

But Martha was different. She was quite happy teaching art from a cart--most of the time. Compared to most elementary art teachers, she had a reasonable weekly schedule between two schools that were in close approximation to one another, as well as to Martha's home. She had no more than four classes per day in one-hour periods, and she had a half hour between each of these periods to restock her art cart and change gears for the next group. On Monday afternoons, Martha had a "free," two and a half hour block of time in either or both schools as planning time or "flex" time, which stood for flexible planning or teaching. This meant that Martha was more or less "on call" for special requests and projects, which she enjoyed whenever these came up. On Thursday afternoons, she had an hour planning time in this school; on Friday afternoons, she had an hour planning time with some recess duty in the other school.

Martha said she had taught in an art room before in another district. The reasons she did not like this arrangement follow:

> I'm afraid that when they change [here]--this is the last year of the contract, they're going to start looking at these schedules and say that if we can get portables or we can do such and such, then we can start using our music and art teachers more efficiently by having kids come to them and channeling them into--like that. One comes and goes--like the gym.
>
> You know what I run into when I have an art room? I had kids coming--by the time they leave, I've got another group coming in. And you put wet paintings on the floor, you've got paper maché things back here, then another group is going to do something else. Or, even if we're just doing all painting--you know, how do you keep it going?
>
> That's why I don't mind going to the classrooms because I can leave their work *with* them. See? Then, I can go to the next, and if they're making three-dimensional sculptures, I can have those things, and the kids keep them at [school] anyway. They have a lot of cabinet space. I can either put stuff on top of the cabinets, or we can put them here, or we can use the window sills, and it's easier to leave. But, in one [art] room and everybody's artwork sitting in one room. . . .

In the two schools in which Martha worked, the classrooms were well equipped with sinks, cabinet space, and even storage rooms attached to classrooms where students' artwork could be stored. Martha also had fewer classes and more time in between classes than most elementary teachers have in a given day. Thus, teaching room to room or using an art cart would not be all that problematic if one had a similar schedule and didn't mind the obvious trade-offs.

Martha did teach different grades levels per day, which made planning art lessons and organizing media and materials somewhat more problematic--unless she planned to use the same material with all grade levels, teaching different concepts or techniques with the same materials. This is what Martha did sometimes, but not always. But this is what many elementary art teachers do, whether or not they have art rooms, because scheduling usually means multiple grade levels per day. These often are not in close proximity chronologically, which could simplify planning somewhat. For example, on Tuesdays, Martha taught first grade, fifth grade, and two second-grade classes. On Fridays, she taught a kindergarten, fourth grade, and kindergarten.

Even when well-equipped, not all classrooms are conducive to art-cart teaching and art activities. Martha felt constricted by the room arrangement in the fifth-grade class in which I observed every week. The class was overcrowded with desks and students, and it was difficult to move around in or rearrange for art. "I have to work around that," Martha said, but she speculated she might have to omit printmaking for that group because of the lack of space in that classroom.

> There are ways of getting around it, if you can do it, but you can more when you have more space. Last year, one of the fifth grades had only 15 or 16 kids. So there was a lot of room to lay out things. So when I was doing block printing, I had a whole big table at the back of the room full of ink and stuff, and they used that as their inking table. And then they'd come back to their own desks and print.
>
> But how could I do that in this room over here? See, I probably won't even do block printing. There'll be no room. You know, you really have to do things where they can work together. But then some of the print things I'll be doing, I think I'll push their desks together in fours because then I can put one box of that paint. . . .

The efficiency of art on a cart was explained by Martha as follows:

> Sometimes I do [use the same materials or theme for all grade levels on a given day]. With Halloween coming up, I thought this would be a neat time to do paper sculpture over at [other school]. So, I did paper sculpture all day, even though it was fifth and first and second. I just did different *types* of paper sculpture. But then, I just had all my paper and glue with me. And now, when I finally hit tempera painting, I'm going to do tempera painting in a split fourth-fifth grade, tempera in fifth grade, and tempera painting in this grade--first grade. So, I'll keep the tempera paint on the cart [all day].

Whereas teaching from an art cart is do-able, particularly when the teacher knows how to organize efficiently and has additional time between classes or amenable classroom spaces, it also can focus a teacher's planning and art activities in certain ways. And this can focus students' learning more on media and making art than on, say, viewing, responding to art, or talking about art in historical, contemporary, or cultural contexts.

When the same medium is used across a wide range of grade levels on a given day, one might question the potential redundancy of this planning in terms of the concepts that likely will be highlighted and omitted. Nevertheless, Martha's understanding of students' likely interests at different grade levels, their prior knowledge and art experiences, and her fluency and flair in using examples to motivate and inspire students' visual thinking may have counterbalanced this potential redundancy in some ways.

In sum, teaching art from a cart did not deter Martha in the least from providing numerous lessons that required cumbersome or messy materials such as pottery, stitchery, paper maché, tempera paints, three-dimensional construction, or printmaking. Other art teachers I have observed who used art carts versus art rooms tended to use a lot of drawing, coloring, cutting, and pasting (May, 1985, 1992). They also had more art classes per day and week, more students, more schools, shorter periods, and less time between art periods.

Designing the Art Curriculum: Sketches and Broad Strokes

Martha said that the district art curriculum had been revised recently, and that she had participated in this revision as well as the previous edition that existed. During the time of this study, the state curriculum guidelines in the arts also had been revised to reflect a more discipline-based approach to art; that is, more attention was given to aesthetics, art history, and art criticism. Studio art or art production, however, persisted in this document and in the district's curriculum guide with a focus on the formal analysis of art elements (line, shape, color, pattern, etc.). Also, particular media were recommended for the elementary grades. Martha elaborated:

> Well, the basic things we do are drawing and painting, forming and constructing, fibers and fabrics [long pause]. Forming and constructing would be clay . . . , uh, let's see what else. Art appreciation, like observing and appreciating, and ah there's another one. Anyway--graphic design, printmaking.
>
> So I do my curriculum, making sure I cover at least some of those. I may be heavier on one area than the next, like fibers and fabrics. Sometimes I don't do too much weaving and stitchery. But sometimes, like in first grade, if I do weaving this year, I'll do stitchery the next year because it just takes so long. It takes six weeks to do a weaving, or it takes six weeks to do a stitchery. But, I do think it's important for them to get to know how to use these materials and work with yarn, and that you can draw with yarn.
>
> And so, yeah, we do follow our curriculum. And then I base it on whatever grade level it is, and then they learn in a sequential manner. So by the time I get to fifth grade, they should have had a lot of this. So they do get to work because they remember what it was we had the year before, and the year before, and the year before.

Thus, even if the revised curriculum guidelines may have focused more equitably on art production, history, and appreciation, Martha tended to focus primarily on studio art, art media, and the kinds of art forms students would make with these materials (clay objects, prints, paintings, etc.).

In a discussion with a less experienced art teacher who had been accused by the principal of not following the art curriculum "sequentially" (as in line, then shape, color, and texture), Martha told her, "I think if you explain to him that 'I'm emphasizing painting, and I'm going paint, paint, paint,' then it doesn't matter to him if you're doing line, line, line." Martha suggested:

> I think maybe if you explain to him that I am doing one thing. I'm working through paint, but I'm using different techniques when I'm using paint." I think maybe he thought you were jumping around--I don't know. I don't see why he could say "line, line, line, line . . . ," why he would think that was sequential. . . . He looks at our curriculum and thinks we teach line, then shape, then. . . ?

There is no inherent logic about design elements and the "right" order of their presentation, as the principal believed, and the art teachers knew this. There can be no prescribed way to "sequence" design elements across lessons or the grades in an art curriculum. Teaching or learning about the elements of design and their relationships in works of art are embedded in any art form. The task is to treat the study of these elements conceptually and with increasing complexity, say, from the more obvious to the more subtle over time, or by isolating one or two elements to attending to as many as one can see and the overall effects of their relationships in some meaningful context. This was true for the music curriculum and the ways in which the music teachers addressed music elements and concepts. Any single musical piece has pitches, silences, meter, rhythm, and patterns of melody and rhythm.

Martha focused primarily on art media and making art as the hub of her curriculum. When she spoke of increasing complexity, she was not speaking of cognitive complexity necessarily, but of increasing complexity in technical skills or developing a repertoire of "techniques," as she called this. She explained how she differentiated the curriculum by grade level.

> First grade, when I start with the tempera painting, first of all, we go over and over how we clean the brush--wash, wipe, and blot--that kind of thing. Then we discuss that. Because in kindergarten, they've had that already with me. I started out in kindergarten with

> only putting 3 colors on the table, and they could use that, but they had to wash, wipe, and blot. They had to learn that. Then I kept adding more colors so we could have 8 or 10 colors that I'd have for them.
>
> In the first grade, I start with the same idea again, but with *all* the colors. I check to see if they're doing that [washing, wiping, and blotting correctly], and usually I just have them do shapes. So, we fill up the whole paper with shapes. Then we talk about geometric shapes and so forth. And then they fill in the spaces. So, they basically make a design.
>
> And so then, the next time I paint, which would be right at the follow-through--not a break in between because we're still painting--so they do maybe three or four lesson in painting, so it's continuing it. Then they'll paint people, animals, scenes, if it's close to a holiday or something---then they use their techniques of brushing, cleaning the brush and everything, how to lay the paint down, and how much of it [inaudible] to water, and then they make pictures. But they still have to fill the whole paper.
>
> Now if it's fourth and fifth grade, then it's usually--I might do values with them. So we might talk about color values, and they might pick one color and do black and white, and they have to do all these different shades of blue with black and white. [Also], it might be a picture of something that they've decided on, maybe it has something to do with social studies, it might be faces, or again, it might be an abstract design.
>
> Another thing might be that we just use hot colors or warm colors. I don't dwell on that with the little ones. And again, it might be mixing. I might have just a whole sheet full of--a picture that they've done, but they had to make pink, and peach, and lemon-yellow, and red-orange, and everything they paint has to do that [mix colors]. And then I really get into contrasts. "Why doesn't this object show up against the other object?" And details, and much more in depth. So, it depends on the age level.

In sum, Martha conceived of the curriculum vertically by increasing complexity in "techniques" or manipulation of media and students being able to manipulate art elements that were more subtle to achieve particular effects in their work. Just like the music teachers, Martha saw ways to use the same materials or media (for music teachers, the same musical exemplars or literature) but in increasing complexity, depending on the grade level. "The materials are the same, but the approach is completely different." What Martha was striving for with students reflected some of her personal experiences as an art student (described at the beginning of the section), which related to her having good ideas or being able to think visually but perceiving herself as "behind" and lacking in enough experiences or technical skill to manipulate media well enough to achieve her purposes or express her ideas well. She explained:

> They [students] should have a good knowledge of how to use the materials so that they can get to the product . . . because if that gets in their way, they don't know *how* to lay the paint on the paper, or they don't know *how* to mix a color. Then they're stymied. So, you teach them all that first, and hopefully it's come from kindergarten. Luckily, I've been here long enough that I can have this follow-through, a sequence. That's what I feel.

Despite being primarily studio-focused and media-centered, Martha's lessons typically connected across two or three weeks at a time in some logical way. For example, she did not usually do paint one week, clay the next, and drawing the next. She tended to develop some flow from art lesson to art lesson that was based on the medium being used (paints) or the concepts that could be emphasized (e.g., shapes can be made into patterns by relating different colors, shapes, sizes, and positioning in a repetitive way).

For example, after first graders' clay sculptures were completed, Martha introduced pattern the following week for making wrapping paper designs. Students already were familiar with painting and how to use it to print. Thus, Martha reduced the variables for the following week in such a way that pattern *could* be the primary focus of the lesson--not how to handle the paint medium or how to print. The completed paper designs then were used as gift wrap to wrap the clay sculptures that students had made. However, Martha had not planned this back in September. At that time, she did not know she would be following a clay unit (three-dimensional form) with printmaking (focused on pattern and design). She thought of this while firing the students' clay sculptures and considering the school calendar, season (near Thanksgiving), and what first graders would enjoy: giving their parents a handmade gift. Martha avoided having students do any sort of traditional holiday art, knowing that such lessons would provoke controversy or criticism from some families on religious grounds and that classroom teachers likely would cover stereotypical images and uncreative projects in abundance.

Martha also planned responsively on pedagogical grounds and what she felt students were learning or not. For example, she kept a spiral-bound "box" calendar (no extensive detailed lesson plans). After each class, she would briefly record in her calendar what was accomplished (or not) and then pencil in or revise the next week's lesson for that class. She would define where to "pick up," what to move on to, and what to elaborate on, given her immediate experience teaching the lesson to a particular group of students. While she had some notion about long-range plans, Martha tended to plan in 2-3 week chunks at a time.

> Things work differently [than planned]. Sometimes we finish, and sometimes we don't. Sometimes one thing naturally leads to another thing that I didn't even think about when I teach a lesson. I want to go with the interests of the children.

Once, Martha asked fifth graders to vote on what medium they wished to pursue next (clay) and acted on their vote. However, she knew full well that students' wishes would fit the existing art curriculum and realm of possibilities. And as for many art teachers, for Martha, working with paints or clay was possible any time *after* the beginning of the school year when expectations and routines had been reestablished with calmer, less stimulating materials and activities and more familiar, manageable tools like pencils or scissors.

Teaching as a Work of Art

Just because Martha focused her curriculum primarily on studio art and gave little attention to art history, aesthetics, or criticism, this hardly meant that she was not teaching for understanding or that students were not engaged in meaningful learning such as visual, creative, and critical thinking. Martha had made a difficult choice about what to emphasize in elementary art given her own past experience as a student, her interest in making art, and the district's destruction of interdisciplinary teaching where art was more closely related to other subjects and real life. Martha had decided to focus on developing students' "techniques" and skills in various art media so that they then could develop and expand, over time, their own visual ideas and appreciate others' ideas and works of art. She was well aware of what could be done with art appreciation, but chose not to pursue this in any depth (to be discussed later).

There were three things about Martha's pedagogy that one could view as expert, if not aesthetic: her management and organizational skills in designing activities and facilitating students' learning as they made art; her knowledge of students' prior knowledge, experiences, and likely interests; and her rich repertoire of metaphors, analogies, and examples in instructional discourse to provoke students' thinking and provide them with choices, nevertheless, within well-defined boundaries.

With respect to management and organization--and no matter how messy the project, distribution of materials and clean-up together never took more than 10 minutes of Martha's hour with students. Procedures, responsibilities, and locations of various materials were predictable and well understood by students. For example, in the first grade, the paper would always be located on the floor in the same two places each time it was used. When putting on paint shirts (hand-me-down adult shirts), these were worn backwards to completely cover the front of students' clothing. However, students had been taught to stand in short lines of two or three people, one's front to another's back, to button each other's shirts at the same time. This saved time. First graders always knew to sit on the carpet in a corner of the room first for Martha's presentation.

Next, Martha did not use the traditional format of studio art lessons that begin with a brief presentation and question-answer period, with a demonstration or directions, which then ends with students making art for the bulk of the period and the teacher rotating around the room assisting individual students. Martha began this way, but she chunked her lessons into smaller, distinct activities. There would be a presentation and question-answer period, students might work for 10 minutes, then they might be called together again for further directions, then they would proceed to the next segment of the lesson, and so on. Martha knew how to design lessons, tasks, activities, and transitions into meaningful segments and could judge with uncanny accuracy how long each of these segments would require by grade level or task and what students were apt to misunderstand or have difficulty with in different tasks.

By carving up most of her lessons in this way, Martha addressed several important concerns when curriculum and instruction are focused on making art. One was students' likely attention spans for artistic discourse as well as making art. Another was how much information students were apt to retain at any given time for complex steps or procedures. Another concern related to proximity; for example, it was much easier to have students' undivided attention when they were clustered in a small group directly in front of Martha and not spread out over the room at their desks or divided into small groups. It was much easier to engage students in discussion when they were not near art materials and distracted by these when Martha wanted the whole group's attention. And it was easier for students to see her demonstrations and examples when clustered close together and near Martha, since she rarely used slides, large posters, or the chalkboard. Finally, when examining the above strategies together, student responses and progress could be more closely monitored throughout the lesson, and their likely success was ensured throughout the period.

With respect to her understanding of students' prior knowledge and experiences, Martha often reviewed the previous lesson when presenting a new one, asking students what they remembered or what they learned "last time." Also, she often said, "Last year, you remember when we did X . . . ," and students would nod with recognition or respond knowingly to the questions Martha used in setting up the new lesson or elaborating on a concept. She often related her examples to similar concepts in other subject areas, which she knew students were studying at the time (e.g., skeletal system, habitats, map skills, outer space, architecture in a given historical period, measurement, addition, or fractions from mathematics).

Based on her years of experience, Martha would frame problem situations in ways that reduced thoughtless hapless work, stereotypical responses from students, or the potential for confusion and failure. For example, in a first-grade lesson in clay when students were to make people and animals, one of the parameters Martha set was that the animals had to have four legs. She knew if students tried to make birds, for example, two spindly legs would not hold up the weight of the clay body. Second, students were not to make snakes or pancakes because, as Martha told them, "kindergarteners make snakes and pancakes," implying that this would not be challenging or fitting for first graders who were older and wiser, and that "pancakes are not what? Animals or people."

Martha told me that she had learned if she didn't establish such boundaries for visual problems, she would get a lot of snakes and pancakes. Knowing that students would not have had as much experience in clay as desirable--for Martha and the students (given their genuine interest in this medium), she designed the first part of the lesson so that students could experiment with the clay without any expectation for a final product. She made it clear to students that when she called time, they would have to destroy whatever they made to that point. She continued to tell them to experiment with pressing, pushing, pulling, and so forth. Also, she wanted students to understand first the transient quality of generating and transforming ideas without worrying about making a product or the final outcome. Next, she wanted students to explore some of the possibilities and limitations of clay as a medium before trying to make a final product. Finally, when students later returned to working with clay in the lesson, they were able to focus more on their goals and how to achieve these for a final art product than, say, attending to how the clay felt.

Martha's experience with students' art experiences also had taught her to use analogies to address students' likely misconceptions and errors as well as to stimulate their ideas. For example, in teaching first graders the running stitch in stitchery, she introduced this stitch with a swimming analogy in her demonstration: "You dive and come up, otherwise you'll drown. You dive down and come up, dive and come up. You always come up for air in the end." Martha said that if students end up on the back of their cloth instead of on top of it (up for air), "nine times out of ten, they're going to come around this way," up over the edge of the cloth, tangling the yarn, and scrunching up the cloth into a knotted wad.

Finally, Martha had a rich repertoire of analogies and metaphors and used multiple examples to help students understand concepts or procedures as well as to stimulate their imagination. The swimming analogy for the running stitch above was one example. In the first lesson of a fifth-grade unit on papier-maché fantasy animals, Martha introduced "armature" along with "skeleton" and "framework" (as in framing in a house). In *sculpture*, the proper term was "armature." When students began adding newspaper stuffing to these armatures, this was related to muscular system, movement, and "form."

However, students also were asked to think about the habitats of their imaginary animals, how these could influence what the animals might look like (shape, color, leg and head structure, wings), and how they would move. Thus, form and function were related. There was a long discussion exploring what an animal that lived in the desert might have that one in the jungle might not. Students discussed colors for camouflage or attracting mates, the structure and uses of tails (balancing, hanging, swimming, as weapons, for protection, etc.), and structures of heads and forms of bodies depending on what the animal ate. Martha typically encouraged students to think about movement when creating living forms. In this lesson, she added:

> I'd like them to look like they're in some kind of action, also. Like if they're sitting, they might be sitting on two legs but rearing up or something, or they might be on three legs with one leg raised, or you could put its head down like it's feeding. You know there are a lot of things you can do. [All this time Martha demonstrates different poses with a rudimentary model. Students respond, "Ah-h!" and seem fascinated by these quick transformations.]

Similar demonstrations and quick transformations occurred in the first grade class, for example, in the clay lesson on people and animals. To motivate students and help them get ideas, Martha demonstrated making an animal with very quick transformations and only suggestive forms (hippo, cat, dog, horse, and giraffe-like forms). She then posed her animal in a variety of positions, asking students, "What can this animal *do?* What else could he do?" As they responded, she quickly posed the animal. She did the same thing with a rudimentary human figure. By asking students to make two living objects, students were forced to think about another relationship: action and interaction. Here, her questions here also asked what these two things might be doing in the real world--and together. Thus, students created few stereotypical responses or artificial, stiff figures.

Martha had a vivid imagination, and her questions or comments seemed to stimulate students' imagination and visual thinking. For example, in terms of how to motivate students about learning warm or colors or to stimulate their thinking for making art focused on color, Martha would not use the staid color wheel. She would say things like, "What would it be like to be in a furnace? How would it feel if you were inside of something? How would you feel if you were working directly at the end of a jet engine?" She said students could make abstract designs. They don't "have to make anything realistic as long as they get the colors. . . . Get them interested that way [motivate feelings for/of color]."

Art as Decision Making

Since Martha's curriculum focused heavily on making art, one might surmise that the kind of knowledge students developed was primarily procedural or technical. To some degree this was true, but this particular focus was supported by Martha's stated goals and evidenced in her teaching. Remember, Martha wanted to help students develop "techniques" and confidence in making art or understanding others' artwork so that art was no "big mystery" to them. However, she wanted to foster this in ways that promoted students' visual thinking, decision making, and capacity to solve visual problems in increasingly independent, competent ways.

Even in learning how to make art, Martha asked students numerous "why" questions during instructional discourse that scaffolded their procedural knowledge. But these kinds of questions also helped students understand artistic purposes, goal-directed behavior, personal intent, and potential expressive outcomes of high quality. Martha's procedural questions provoked students' decision making during the artistic process in planning and also encouraged them to evaluate their efforts, even though she rarely included a lesson segment called "evaluation" or "critique." Take the first-grade stitchery lesson when Martha was reviewing the previous lesson:

> T: And what do we call this stitch here [pointing to a student's unfinished stitchery]?
>
> Ss: The backstitch.
>
> T: The backstitch. Why did we call it the backstitch?
>
> S: You put it under, and then up, and then you go *back*.
>
> T: That's right. That's absolutely right! You go under, and then you go *back;* you go under, and then you go *back*. Why do we use the backstitch? Why do you suppose we use the backstitch to do something like this?
>
> S: To fill it in.
>
> T: To fill it in. Exactly right. If we do the running stitch, and you go over and under, you leave a space, don't you? It goes space, space, space. But if we want it to be the same color and to be filled in, we do the . . .
>
> Ss: Backstitch.

When students began sewing again, with Martha rotating around the room, her questions to individuals seeking her help were: "Where are you going to go?" "What are you going to do next?" "Where are you going to come up? Point to it." "Show me where you want to go." "What kind of stitch were you planning on using here?" "Now, what color did you say you wanted here?"

In a fifth-grade clay lesson when students began making their large coil pots, after only 20 minutes Matt announced, "I'm finished." Martha's quick retort was, "No you're *not* finished."

> You're *not* finished because the whole idea is that you're going to learn how to do a coil pot, and you're making it go in and out or whatever, and you're going to put outside decoration on it, and you're going to do a lot of interesting things to it. You're *not* finished.

Martha told me afterwards:

> I'm being much more specific about what I want them to end up with. And I hope that eventually when they end up with the thing, it's going to look different. I don't get too many kids anymore who say "I can't" because I think that they know that whatever they do is accepted. And there are still kids like that boy and one of the girls

> who were not here with me [last year] saying, "Is this good?" The other kids know that I will never answer that question.
>
> I'll say, "What is it that we were trying to do?" Well, then I make them tell me. And then I say, "Do you think you accomplished it?" But see, there's no such thing as--you know, I won't say, "Yeah, that's good or that's bad." And so, most of the kids know that, so they don't ask me anymore. They . . . tell me what the problem was and see if they solved it, and then *they* can make up their minds. I let *them* evaluate.

The error of Matt's ways, above, was that he was not paying attention to the long-term goals as these related to creating diverse shapes in coil pots and elaborating on the surface with decorative patterns of texture. Matt's other error was that this lesson was to carry over into the following week when students would decorate the surfaces of their vases and pots. So pragmatically and politically, he could *not* be finished in one period, as he would have nothing to do in art class the following week. So Matt's initial, limp argument, "but, I don't want decoration," held no sway with Martha. By the end of the period, Matt had done an outstanding piece of work. He beamed, shaking his head somewhat in disbelief, and told me, "This is the best thing I've *ever* done." I also saw him go over to a classmate to admire her pot, and he told her, "Now, *that's* a work of art!" When the coil pots were fired, glazed, and returned several weeks later, two girls were at the art cart before art class began. One pointed to her pot and said, "I *love* this!" The other said, "I love mine, too."

The focus on art production and procedural knowledge was reflected significantly in students' responses to interview questions regarding what they had learned and enjoyed most or least in art. Most students said that what they learned was "how to make things," and many of the students spoke of this enthusiastically, with considerable confidence or pride, particularly the younger ones. When describing what they learned, no matter the grade level, most students used words like "stitchery," "painting," "papier-maché animals," and so forth, not art terms like "line, shape, or pattern." Their favorite lessons, no matter the grade level, were three-dimensional construction, such as clay and papier maché. Painting came in a close second.

Since Martha focused primarily on art production and procedural knowledge, most students responded in these terms to the interview questions. Most students enjoyed art very much, particularly the little ones, and saw great value in having art. However, like many students in other case studies (May, 1985), when asked if art is as important as reading or math, invariably most students respond "no." Much of this is due to the little time and attention allocated to the arts in the school curriculum. The message of what knowledge is of most worth in schools is very clear to students, even as early as the first grade. Some of this also reflects students' reasoning and routinized experiences in schools: If it's art, it's usually fun. However, if it is fun, it is not likely to be valued by grown-ups, particularly the adults in school. Therefore, art is not important.

Many of Martha's fifth graders, particularly the boys, perceived art as "time off" from academic and intellectual work, a break from monotonous routines, worksheets, tests, homework, and learning other subjects. This is not an unusual perception for most elementary students. For example, Mark, a fifth grader, said that he had learned that he liked working with his hands and that art was really "just to have some fun--time off from other school. I do not think I really learn anything. I did most of this stuff last year." However, he did recognize that art "gets harder," noting the complexity Martha tried to build into art activities year to year. Unfortunately, this was primarily by technique, not by cognitive complexity. Mark learned "new stitches" in the fifth grade compared to the fourth, but he did not seem all that impressed with the vertical articulation or intellectual demands of the art curriculum and what he had learned over the years.

Martha trusted that by the time those students she had taught for five or six years reached middle school, they would be able to

> sit down and do decent things . . . hopefully. And then if they want to continue with it--or even as a hobby--you know, I'm hoping they're making better consumers, too. So, when they go and look at a piece of clay in an art fair, they say, "Wow, that's really good because I know how hard it is to work with clay" or whatever, and they have an appreciation for the material . . . or the colors, or whatever.

While Martha had an excellent memory and was very attentive to students' responses, talents, and individual abilities, she had no formal system of evaluation or for giving feedback to students and parents. She kept no formal records on individual interests or progress, and students did not maintain portfolios.

In a follow-up interview with Jennifer, a fifth grader, she rated herself as an "A" in art, and she judged her performance on her ability, successful outcomes or art products, and the degree of creativity she thought she exhibited in her work. Martha rarely used the word "creative" in art classes, and most other students rated themselves on the criteria of "following directions" or their work turned out okay. But Jennifer was not all that clear about what criteria Martha would use to judge her efforts when she and I had the following conversation:

> "I don't want to brag," said Jennifer, "but I think I'm terrific. I'm proud of everything I do. I've never really seen something bad that I've made. . . ."
>
> "Don't you think Mrs. [art teacher] would say the same thing--that you're a terrific artist?" [Long pause]
>
> "Yeah . . . I guess . . . I think . . . I hope. [Another long pause] I do pay attention. She can count on me. What I do always turns out to be pretty good, so I must be an 'A' in art . . . partially also with creativity. An 'A' for creativity."

Interestingly, Jennifer also suggested that she was good in art because she had a hearing impairment:

> Maybe it's just because when I was younger, I had a hearing problem. I had to pay attention more with eyes, hands, and stuff. A lot of artists have eye-hand coordination--or, you'll get a picture in your head, and you want your hands to draw it.

As talented and articulate as Jennifer was about art, she couldn't recall any "art words" or terms used in art class. "I know [art teacher] does [use art words], but. . . . [Long pause] She always explains them, but I do not remember any." Other students remembered media words, like "paint, stitch, draw, clay." While this absence of meaningful artistic discourse could be criticized, it also could have meant that Martha deemphasized the isolated treatment of vocabulary or terms and embedded these more deeply and less visibly into art activities. Design elements and principles were drawn out or featured in lessons, particularly when these seemed obvious or appropriate to introduce at a particular time. Martha rarely structured entire lessons around the elements of design (e.g., line, texture, or warm colors). This language was such a natural part of whatever students were learning to make that perhaps they could not isolate such concepts and talk about these.

Unfortunately, with a media-focused curriculum, very few students may develop an understanding of art's communicative, cultural, and social significance. Some might argue that such understanding is somewhat age-bound or developmental (Parsons, 1987). However, many of the music teachers' students (reported earlier), even the first graders, seemed to have begun developing this kind of understanding and appreciation for music. When students spoke of what they learned and their enjoyment in *listening* to music (to "composures" like "Mozark" or Tchaikovsky) as much as performing, this suggests that the same kind of understandings could be developed with students in viewing art. Of course, art teachers must focus time and attention on looking at art exemplars with meaningful discourse and activities in a meaningful context.

Jennifer's responses were exceptional among the 20 students I interviewed between the first and fifth-grade classes studied. Her comments are worth thinking about, particularly if our goals in art education are to teach for understanding and encompass more than art production or procedural knowledge. Ironically, what this fifth grader had learned in/about art likely was developed more from her out-of-school experiences than her in-school experiences, although Martha's art classes certainly supported Jennifer's interests and talents. Whereas almost all of Martha's students defined art as "making stuff," Jennifer passionately defined art as follows:

> Art can be a lot of different things. You can do it mainly for fun and for curiosity. "I wonder how *this* would look?" And it can be funny or serious. It's a pretty *open* kind of thing. It's not real strict. You can just *create* whatever you want. You can mold things, draw things, and design. Then when you're done with it, you almost always find something nice 'cause . . . you can just create.
>
> You can explain feelings in a way, or put a message in maybe a painting--of anything--maybe just a design, but . . . you can see a pattern or get a message out of [it]. It's a kind of communication in a way. . . . Art is from experience--and also from *looking* at art, you learn [this].
>
> Art is a kind of culture. It means creation, a way to express things, and it's a fun activity that you also learn a lot of things from. It makes this world a lot more interesting, nice, and colorful.

Later in the interview, I asked Jennifer how she would feel if art were removed from schools. She vigorously replied, "You can't just take away a kind of *culture* like that!" I pursued what Jennifer meant by "culture" and "culture work," which she had mentioned several times in the interview. She replied,

> It's a word that's hard to explain. [Long pause] Things from other places like maybe [pause]. . . . Like, on your birthday you bake a cake, and you sing "Happy Birthday." That's part of the tradition and culture. That's part of what your culture does. . . . There's a tradition, and that's part of the culture where we keep track of things. And different cultures have different--like, maybe it's stuff like how they go about things, or their dances, or what kind of art they do.

Jennifer had developed a depth of understanding in art in both personal and social contexts. But if she had developed this understanding over time in school or in her art classes, why didn't more of Jennifer's classmates respond in similar ways?

First of all, Jennifer seemed to have a remarkable visual memory. She remembered details of things seen in an art museum, her favorite activity in first grade with Martha--even the colors she used in this project, and she had an understanding and appreciation of art in cultural context. Some of this may have been due to Jennifer's school being very culturally diverse. But why didn't more students speak to the social functions of art or art in varied contexts when interviewed, particularly when many of these students were from other cultures?

Second, and more importantly, Jennifer had considerable support for her artistic interests outside of school. She had multiple opportunities to develop her interests and skills. She spoke of having a portfolio at home and also taking summer art classes where "everyone there *wanted* to take art. No one was there because they *had* to be." She distinguished the school art context from other artistic and educational contexts in the community, noting the differences between learners' attitudes and dispositions in these places. Jennifer had become a serious student of art. "In school, a lot of people like art, but they also like chatting. They can distract when you're doing some stuff. So it was easier to concentrate [in the summer class]." In sum, Jennifer expressed bigger ideas and deeper understandings in art than did her classmates or most other students I have interviewed at the elementary level. Her interests suggested this, as did her ability to articulate her ideas about "culture," "creativity," "eye-hand coordination," "messages," and "communication." She understood many purposes for making art and the potential effects of expressive outcomes on the viewer.

Reframing the Arts

There are many approaches to teaching and learning in the arts. A teacher's real and perceived constraints, biography, interests, goals, and content knowledge figure prominently in what he or she values as elementary art or music education and how one teaches. Sometimes, when we frame the problem of what is best to teach in a different way, we can see alternatives, new possibilities, and act on these to see what might happen. Sometimes we cannot see alternatives when we look through the same lenses.

Martha had heard of another elementary art teacher in the district who incorporated art history, aesthetics, and criticism in her lessons.

> She uses a lot of artists. I haven't tried this yet. She'll have the children paint like Miró, for example, and she also teaches the kids to paint like Seurat, or something. So, she's teaching them art appreciation through mimicking the way the artist paints. That's kind of fun.

Still Martha seemed to think that the best or most fun way to learn in art is to *make* art. She continued:

> She brings in slides and lets the kids look at them, and they discuss the artist, why they painted that way, and what the time was. I don't use as much in the way of materials like that, except I am with [inaudible; Native Americans, I think] coil pots and stuff. But I don't use it much that way because it takes so much *time*. You know? I can slip it in once in a while. Or if I took the whole period just giving them an art appreciation lesson on what the types of things they were doing, then they'd be saying, "Are we going to make anything?"

Martha raised two legitimate constraints and/or contradictions that all teachers experiences: time and the tension between teaching or controlling groups of students toward group outcomes versus fostering individual expression.

Then Martha speculated how this might be accomplished if she were a regular teacher, teaching art in her own classroom:

> If it was my *classroom* . . . I was the classroom teacher, I could like take 20 minutes in the morning, and we'd do that, then maybe for an

> hour in the afternoon, we'd do some art based on it or something. But, when you're an art teacher and you're just coming in for an hour, it's hard for me to justify taking a whole hour, or even half of that hour, showing them some slides or talking about--but I should do it more often. I don't know. . . .

It seemed Martha had difficulty seeing how to integrate or connect these two kinds of art activities, so she isolated production and everything else, separating these activities by a large chunk of time. Once again, time was a concern for Martha. However, recall that the music teachers did listening lessons in about 5-10 minutes, sometimes even less. They had only 30-minute music periods and 8-9 classes per day. They also had music rooms. Martha continued to mull:

> Just setting up--you know. Like I took some neat slides that I copied from a book on Picasso on what Picasso did of the bull ["Guernica"]. He's got a real graphic drawing of the bull, then it gets a little more abstract, and I enjoy showing the children the evolution of the drawing, and that he ended up with this very abstract drawing.
>
> But by the time you set it up, and you get the slide projector, and you get all the curtains down, and you get this, and you get that, you finally go [gesture of exhaustion]. Then the machine doesn't work.

The above were legitimate constraints and concerns for an itinerant art teacher who travels from school to school, room to room, with an art cart. This is when teaching from an art cart is a very limiting, both to art teachers and students. And it does take more time to pull materials like this together and to prepare meaningful lessons related to these visuals.

> I've got some movies, too. We own them--in the art department as a matter of fact: "Discovering Color," "Discovering Line," you know. Lots of times we show them, but the kids are so used to watching TV and really just kind of dropping out. And afterwards you can ask, "Now, what do you think that movie meant?" "Oh." [Mimics blank look]
>
> I think maybe I can deliver almost as much if not more in five minutes, instead of this long message . . . something that takes 20 minutes. It's good to leave--I used to leave them with the teacher and say, "If you have 20 minutes here or there, you can show this as a follow-up or something. Get the kids to talk about it."

Thus, Martha shifted the responsibility of teaching aesthetics to the students, their classroom teachers, or films. It wasn't very likely that these films would be checked out or viewed, and they probably were no great loss--in the greater scheme of things.

It might be more meaningful and authentic for Martha to tell her students about her trip to the Thomas Hart Benton exhibit; what she saw and felt there; perhaps pass around some postcards or prints of this exhibit and his work; talk with students about Benton's choice of subject matter and ask them questions about why he wanted to paint these subjects in these ways, why this made sense to him and the viewers or critics, given the times; and then engage students in some related art activity--not necessarily mimicking Benton's style of painting. I am sure Martha could have thought of something as she was never short of ideas.

I contrast, we could argue that Martha's focus on making art, techniques, and developing students' procedural knowledge and artistic decision making are exactly what elementary students need today in art. Martha had superb skills in designing and managing lessons and activities. Students almost always had successful experiences and expressive outcomes. Martha had the developed ability to stimulate students' visual thinking, imagination, and problem solving through the use of diverse examples and analogies.

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